

# The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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No. 10

## Bird and Animal Number

### CONTENTS

BIRDS AND ANIMALS IN DECORATIVE DESIGN . . . . .	<i>Pedro J. Lemos</i>	579
SKETCHING FROM LIVE MODELS . . . . .	<i>Earl L. Poole</i>	583
SKETCHING BIRDS AND ANIMALS . . . . .	<i>John T. Lemos</i>	589
SKETCHING WITH WAX CRAYONS . . . . .		593
WEAVING FOR SUMMER CAMPS . . . . .	<i>Edith H. Snow</i>	
	<i>Beatrice V. Abbott</i>	598
LET US MAKE IT "ART APPRECIATION AND NOT ART DEPRECIATION . . . . .	<i>The Editor</i>	604
MOTIVATION OF DRAWING . . . . .	<i>Bergoth Sand</i>	610
ART IN JAPANESE SCHOOLS . . . . .	<i>Katherine T. Hodges</i>	616
HELPS FOR PRIMARY AND GRADE TEACHERS ESSENTIAL PREPARATION FOR SUCCESSFUL ART INSTRUCTION IN THE GRADES . . . . .	<i>Caroline Jenkins</i>	620
BOOK REVIEWS . . . . .	<i>The Editor</i>	640
REFERENCE MATERIAL FOR THE ALPHABETICON THIRTY-EIGHT PLATES . . . . .		578-639

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**R**ed bird on the green bough  
swinging;  
Sweet notes to his mate  
is singing,  
"Oh what cheer,  
Summers here!"

**F**ar his blithesome song and  
tender  
Echoes through the birches  
slender;  
"Oh what cheer  
Summers here!"

"A WELCOME TO SUMMER," DESIGN AND VERSE BY BYRON DE BOLT

*The School Arts Magazine Alphabeticon, June 1925*

# The School Arts Magazine

VOL. XXIV

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## Birds and Animals in Decorative Design

PEDRO J. LEMOS

"TO DESIGN" seems to many beginners to mean a freedom from any rules and the escape from any subject that can be used as a comparison with the finished product. In fact students of design for years have had the information that design cannot be taught and that each one must find his own salvation in its realm.

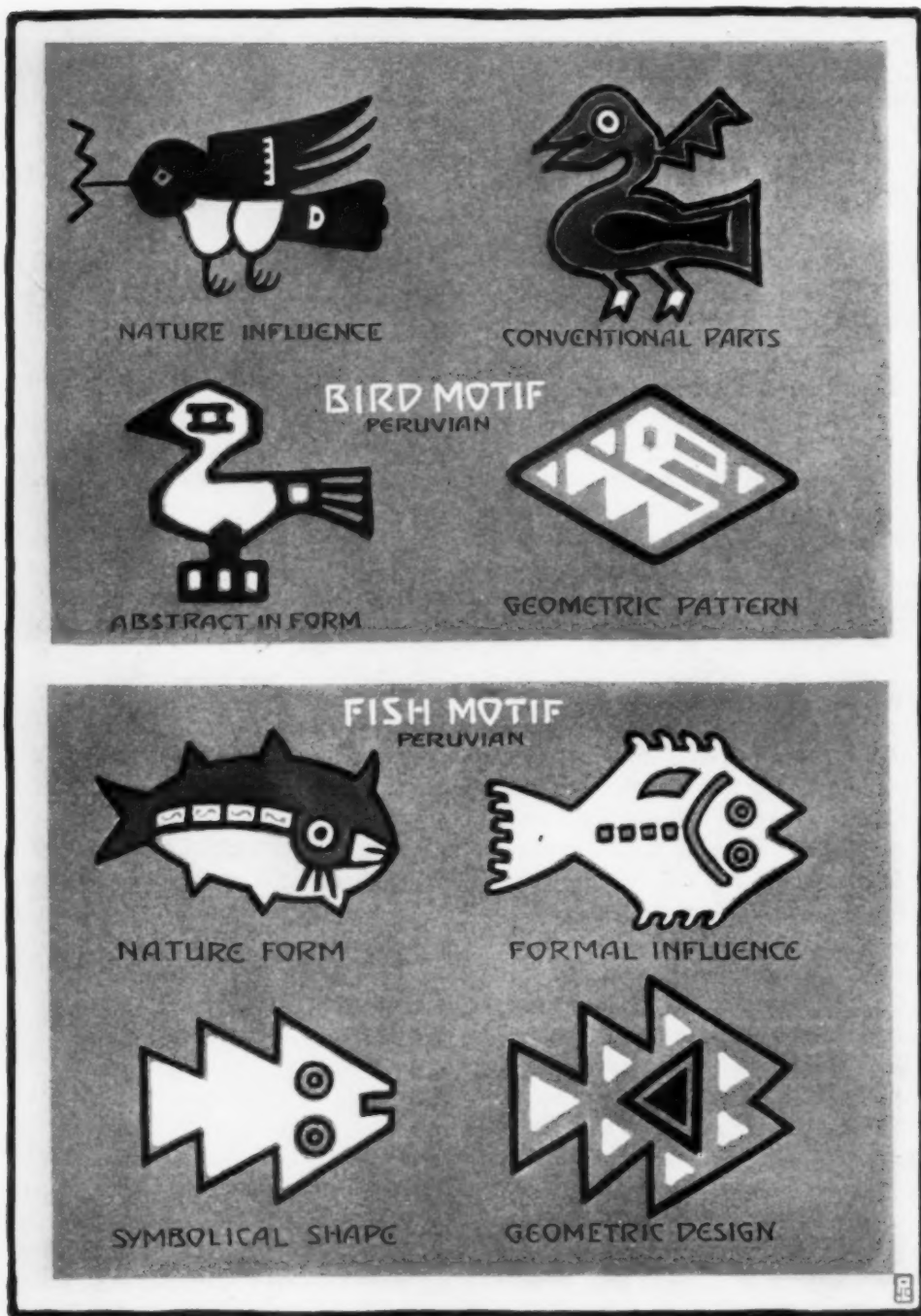
Today we know of course that design is just as much a part of art as is any other division of art expression and that organization and order must be a part of design before it can be successful; also that order is secured through respect and attention to principles of design structure.

Once upon a time the teacher would ask the student, "Where did you get your design?" and the answer might be, "I got that right out of my head." The reply, "You should be glad that you got it out," would leave the student puzzled for the rest of the day. The period of inventing nondescript designs "right out of your head" succumbed to the period of designing things just like somebody else or copy-cat designs from other parts of the world. There was the influx of Indian designs, of Japanese designs, and then the wave of Austrian designs which are dying slowly but surely on the Pacific coast. There were those, also, who thought that America should adopt Aztec design in all its decoration and some teachers were in-

veigled into teaching design based upon seven design units adapted from Mexican motifs. It is deplorable that fads and fashions should enter into the designs of our furniture and furnishings and costumes but more unfortunate that design instruction should run the same gauntlet. The purchaser at the department store counter where Bulgarian drapes were displayed, exclaiming "I want those *Vulgarian* designs if they're the go now!"—is simply the echo of the school student who likes jazz designs because "they're different."

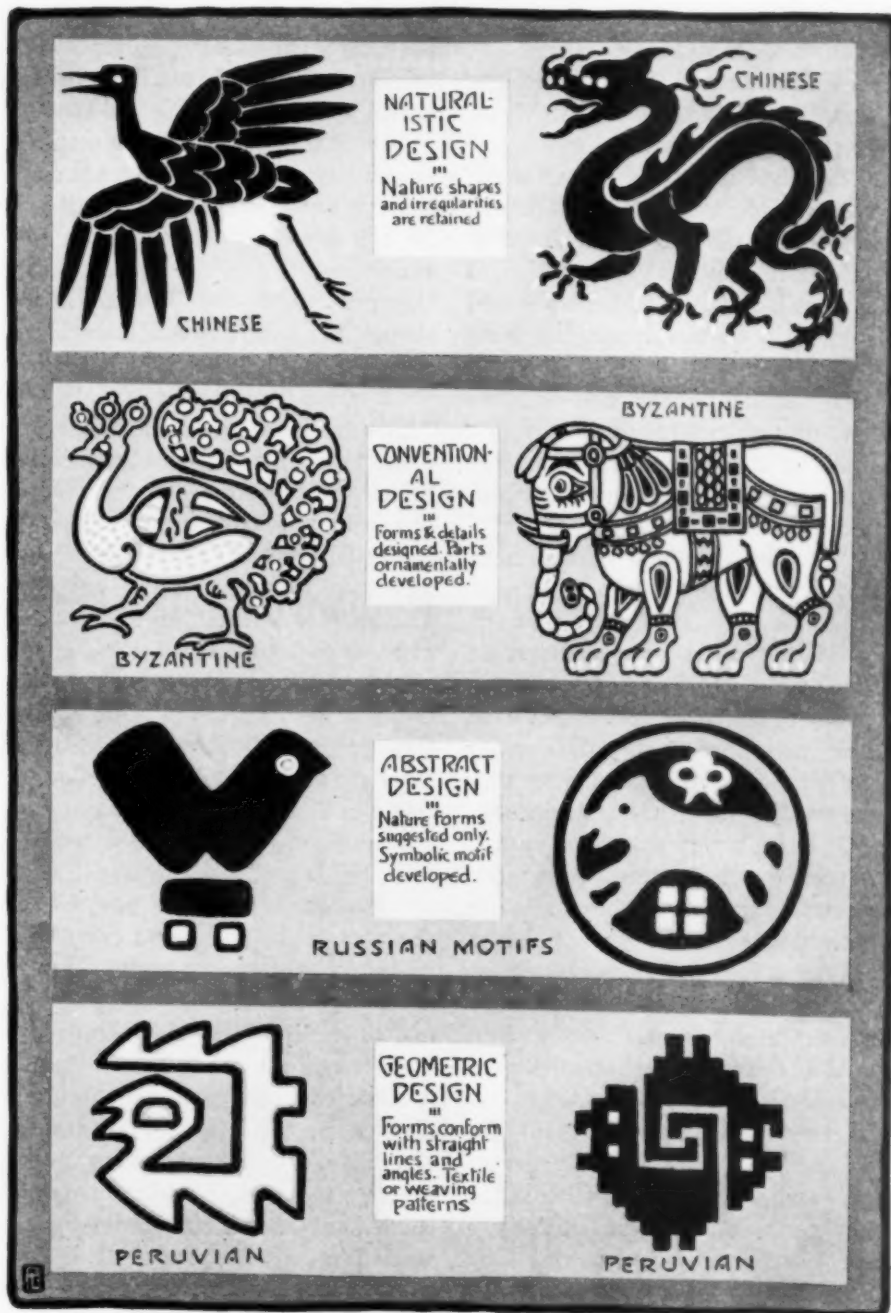
We would question the intelligence of the person who appeared on the street in mixed sport, street and evening clothing, the singer who sang in mixed keys or the writer who wrote without unity; but in our homes we use designs over and over which are equally unorganized and unharmonious in structure.

The greatest law—the first law of heaven and beauty, is order; and design to be unified must be orderly. The student of design will find that all designs can be segregated so that they will fall into four divisions. These are the Naturalistic, the Conventional, the Abstract and the Geometric. There may be designs that would be so constructed as to fit into one of these divisions with difficulty, but that would be the fault of the design. If it is consistent in all parts—if it is singing all in



THE TWO GROUPS ABOVE HAVE BEEN SELECTED FROM PERUVIAN DESIGNS TO ILLUSTRATE THE FOUR DIVISIONS OF DESIGN DESCRIBED IN THE ACCOMPANYING ARTICLE. THESE DIVISIONS ARE NATURALISTIC, CONVENTIONAL, ABSTRACT, AND GEOMETRIC.





A RECOGNITION OF THE FOUR DIVISIONS OF DESIGN IS THE STEPPING STONE FROM CONFUSION AND UNCERTAINTY. IT ENABLES THE STUDENT TO BE CONFIDENT IN DESIGN EXPRESSION. THE ABOVE GROUPS OF BIRD AND ANIMAL DESIGNS HAVE BEEN TAKEN FROM GOOD DESIGN SOURCES TO ILLUSTRATE THE FOUR DIVISIONS

one key or in one theme it will fit into one of these divisions easily.

Many Chinese and Japanese designs are examples of the Naturalistic type. The natural forms are followed but space divisions and lines are arranged gracefully and tones are simplified. Outlines or details may be accented or defined but the natural composition of the subject is retained. The crane and the dragon in the accompanying plate illustrate this division.

The Byzantine peacock and elephant show where accidental or other variation in details in the naturalistic forms are set aside and the design becomes Conventional in form.

The Russian bird and animal form show the next division, that of Abstract design, while the division of Geometric design is illustrated by the Peruvian bird and animal motifs.

A study of this plate and observation of these divisions by any teacher or student of design will go a long way toward creating unity and restfulness in design. It isn't very satisfying to any eye to see a textile or other design made with a naturalistic flower branch and a geometric blossom, a conventional bird with abstract feet. If such designs are in good taste then it would be proper to design a Queen Anne house with a Colonial doorway and a Spanish roof with Romanesque decorations.

The second illustration shows a series of birds and fish designed by Peruvian Indians, and shows these subjects in the four divisions. Each is good of its type and served different purposes. Or they were designed by different persons with different developments in the design. The designer of experience prefers to work in conventional or abstract motifs.

The farther the designer travels into nature's realm for inspiration the less he imitates nature forms. He finds that nature speaks in symbols and that as he continues to use and re-use a plant, bird or animal concept that the main characteristics or big lines remain, until at last he tells the whole story with an abbreviated motif which becomes a symbol. One can readily see the bird and fish though the nature resemblance has disappeared in the abstract and geometric forms of the Peruvian art.

The archaeologist who aligns and describes the art of the past unfortunately sometimes knows little of the artist designer's methods or aims of approach to his subject and alludes to abstract forms as deterioration of art forms. Thinking of likeness or representation alone as an art standard, the archaeologist is at fault, for the symbolic representation in design requires more skill and thought; it really displays a greater cultural growth, mentally and artistically.

We can learn much in designing birds and animals by finding the elements that produced beautiful or pleasing designs in the decorations of those in past ages or in the nations of today—not copying and imitating over and over the types, but absorbing the reasons that give unity and order to their designs and making these things our creed. The greatest harmonizer of motifs is to hold to the one division or type throughout a design. If a bird is commenced in a conventional manner, make all parts harmonize with that manner. If an animal figure is started in geometric lines, say it all the way through in the same manner. This unity will lay the foundation steps by which one may be his own designer and not a follower of every design fad.

## Sketching from Live Models

EARL L. POOLE

**W**ORKING from live models requires both concentration and a love of the subjects being drawn. An artist who has sketched birds and animals very much soon observes distinct individuality in his different models.

One of the points which is very apparent is the necessity for a rapid definite technique in sketch work. Ordinarily, both birds and animals are restless and seldom hold the same pose for any length of time. The artist who is fussy or not sure of his

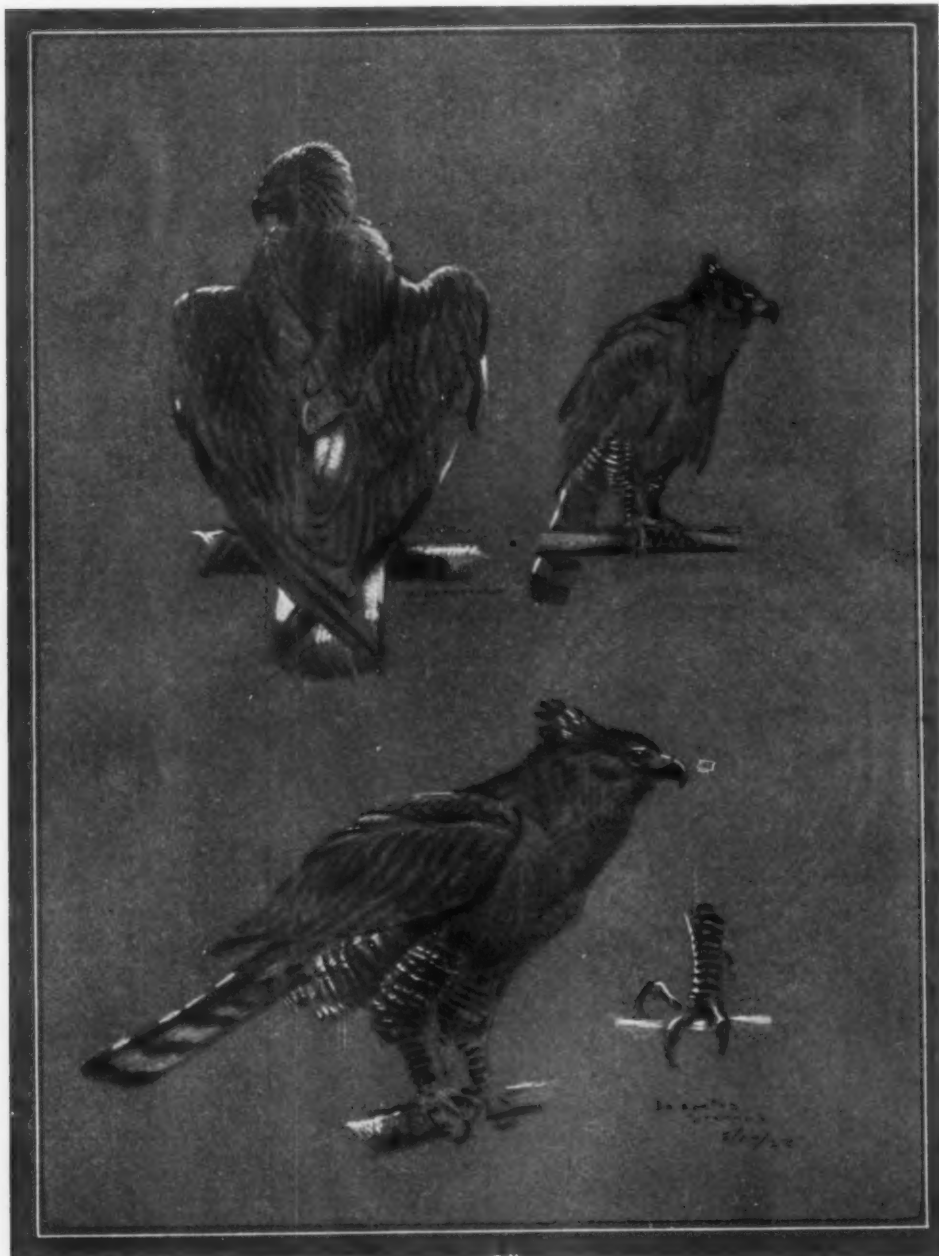
medium is handicapped in this work.

A soft pencil or a crayon used on a gray or brown paper makes a good combination. Highlights may then be touched in with white or cream opaque or crayon.

Amateur artists will find that it is a wise idea to begin with simple subjects and side view poses. In time more difficult arrangements may be attempted. This type of sketching is very fascinating and will give the artist a valuable reference portfolio for future work.



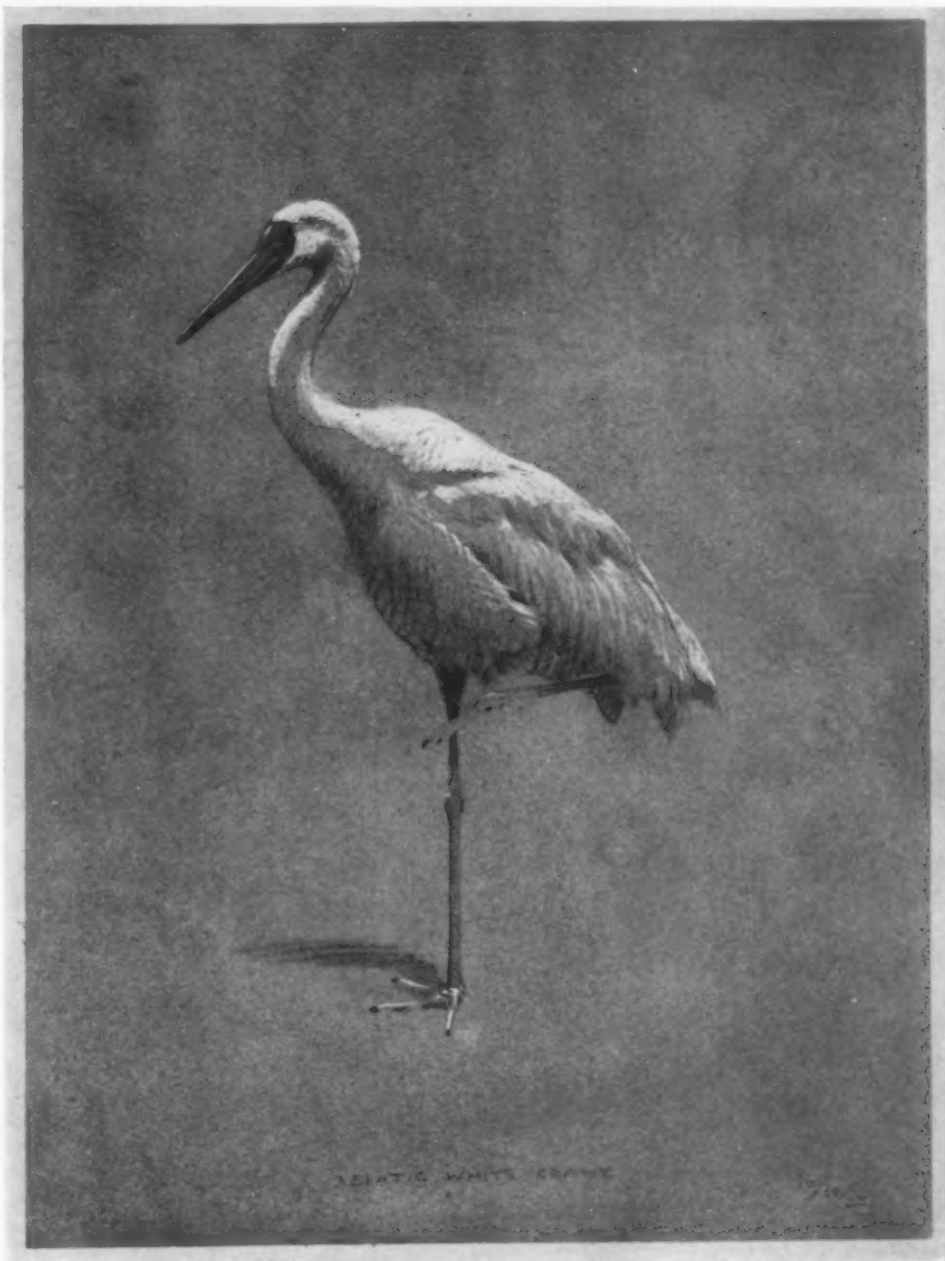
CANADIAN LYNX, DRAWN BY EARL L. POOLE



MR. POOLE'S EXPERIENCE IN SKETCHING FROM LIVE MODELS HAS RESULTED IN THE DEVELOPMENT OF A DIRECT METHOD OF DRAWING THAT MAKES EVERY LINE TELL A STORY. ALL UNESSENTIALS ARE ELIMINATED

*The School Arts Magazine Alphabeticon, June 1925*





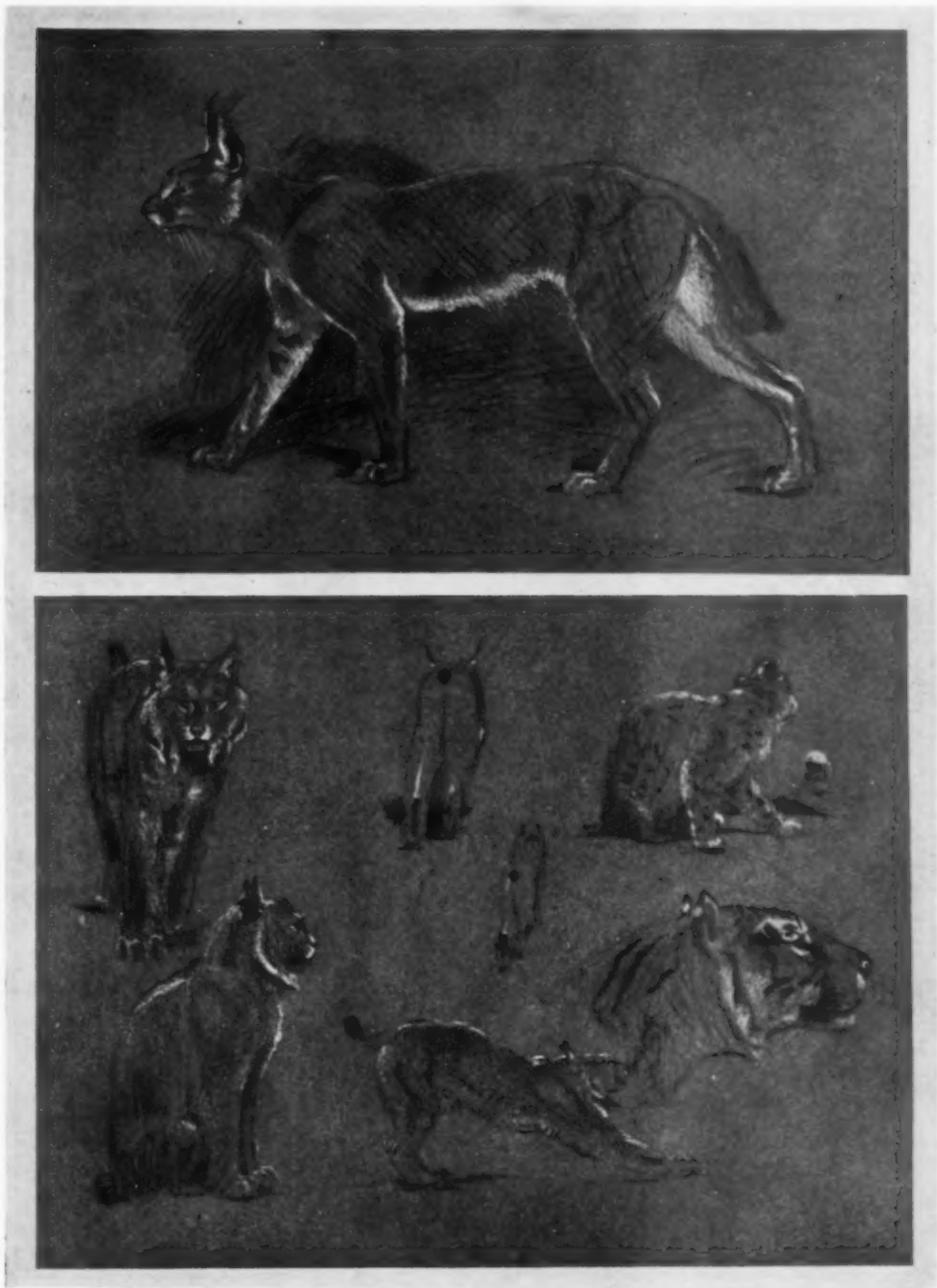
THE USE OF WHITE CHALK AND A SOFT BLACK PENCIL AGAINST GRAY PAPER PRODUCES  
A VERY PLEASING EFFECT IN VALUES AND ALSO AIDS THE ARTIST IN RAPID WORK

*The School Arts Magazine Alphabeticon, June 1925*



TWO EXCEPTIONALLY FINE PAGES BY MR. POOLE

*The School Arts Magazine Alphabeticon, June 1925*



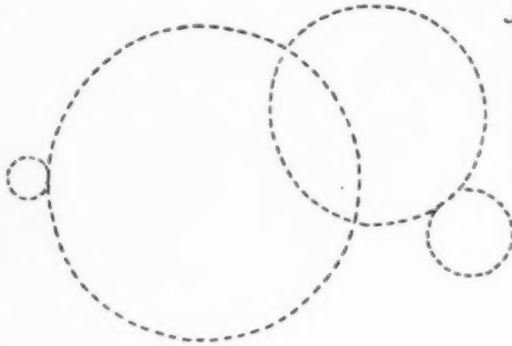
MR. POOLE, WHO IS ASSISTANT DIRECTOR OF THE READING MUSEUM, READING, PA., HAS AN ESTABLISHED REPUTATION AS A BIRD AND ANIMAL PAINTER

*The School Arts Magazine Alphabeticon, June 1925*

## A TOY ELEPHANT

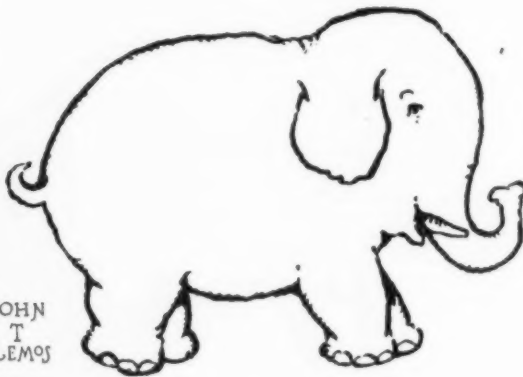
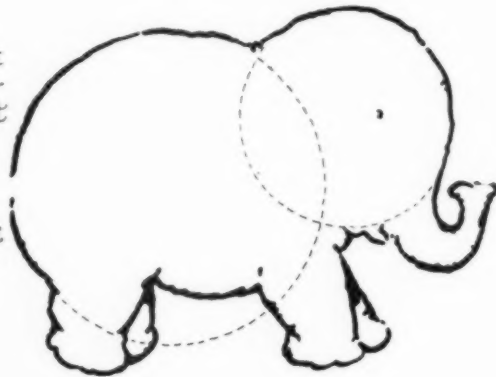
**N**O, EDDIE ELEPHANT isn't built like a real live elephant, but has been made fat and chubby for use in WOOD and PAPER Toy work.

Two large circles and two very small ones, start you in the right direction.



**I**f the teacher will make a pattern on cardboard, the children can trace around it and draw and cut out a whole CIRCUS PARADE.

Eddie would make a good PEN HOLDER, MOVABLE WOODEN TOY or A STUFFED CLOTH playmate for some one's CHRISTMAS.



JOHN  
T  
LEMOY



A WRITING OUTFIT  
Inkstand & Pen Holder made of  
thin wood

ONE OF SIX PAGES PRINTED IN THIS ISSUE THAT SHOW SIMPLE WAYS OF DRAWING BIRDS AND ANIMALS. GOOD CRAFTS IDEAS ARE ALSO GIVEN AT THE BOTTOM OF THE PAGE

*The School Arts Magazine Alphabeticon, June 1925*



## Sketching Birds and Animals

JOHN T. LEMOS

A TEACHER remarked not long ago, "I am willing to try drawing almost anything except animals. It seems too bad that animals are so hard to sketch when the children all like them so much."

Such statements are not unusual, especially coming from those teachers who have not had much specific training in art. Some animals *are* hard to draw, and for that matter some birds too. On the average, however, if we approach either bird or animal drawing from the proper viewpoint, it is surprising how simple some of these subjects turn out to be.

This ruling in fact holds good with practically all art work whether it be free-hand drawing, design or even the crafts. The question naturally will be, "Just what is the proper viewpoint?"

Teachers who have had experience in handling art classes will practically all agree that one of the main drawbacks in the work of most students is an almost irrepressible desire to "get at the interesting part." By this the average student means the point where he is putting in his color or using his pen and ink or working at a part well along in his drawing. The result is that about seventy-five per cent of the drawings made have been done so without the proper foundation or what the professional artist calls "blocking in."

When the work is turned in we find figures with hands and feet much too small for the body, or still life subjects with the objects very much distorted.

All this type of work is the result of too much speed, too much desire to see the work completed.

A good drawing, without doubt, should be built up on the right kind of a structure, just as in the building of a house. Plaster, wall paper or cement mean nothing in house building unless a well-done framework has been put in first. It is this structure idea that must be emphasized very strongly with the students.

Watch good artists work and with few exceptions they will all first sketch in light outlines a plan of the area they intend to fill in or complete. This method helps them to concentrate on essential features, such as proportions and composition. With this part settled, the artist can then go on to other things, such as techniques, values or details.

The pages of animal sketches in this number by Mr. Poole are good examples of proper "blocking." While Mr. Poole's work is done in a direct vigorous style, yet you will notice several small sketches showing how he first catches the general characteristics of his model. Animals as a whole are so restless that an artist who stopped to draw in elaborate detail the head of a deer or leopard would find himself in possession of a sketch showing possibly an ear and nose while the animal itself had already changed its pose and probably walked off elsewhere.

Occasionally we find an artist who is so familiar with the subject he is about to

draw that he will put in every stroke directly and without recourse to this "blocking in." This is true, for instance, of some of the brush work done by Japanese artists, and also of the work of some cartoonists. In most of these cases you will find that the artist has previously drawn the subject so many times that he is very familiar with the way it should go. Again at times this direct method of drawing may be used to offset a tendency to lack of confidence or "fussiness" of technique.

With the above exception there is no doubt as to the efficiency of the blocking system.

Another advantage of this method, especially with beginners, is the idea that the young artist is led up to the completed result so gradually that before he knows it he has actually drawn the subject which before had seemed so difficult.

At an art teacher's home not long ago some grown-ups were discussing peoples' ability to draw. "Well," said one young man, "if you can show me how to make a drawing you have performed a miracle. I can't even write a good hand, much less draw—not even a pig."

The art teacher took up his wager. She had just been giving a lesson to her class on horses, cows and pigs and she used the same methods with him.

The result was a sketch of a very life-like appearing "porker," curly tail and long snout. The young man was so pleased with the masterpiece that he had it framed and hung it over his desk at the office.

There are a number of pages in this issue that show in detail an easy way to draw typical birds and animals. The only way to prove their value is to try them, either by yourself, or with a class. The results will be gratifying. In the set including Danny Duck and Oliver Owl the heads have been drawn a trifle large in order to add a little of the humorous element to the subject, but naturalistic effects can be produced by diminishing the size of the heads in proportion.

Mr. Rafael Gari's pages also show birds and animals developed over geometric forms, all with pleasing results.

Once the students catch the ease with which practically any subject may be built up over simple forms, the drawing of birds and animals will take on a new significance.

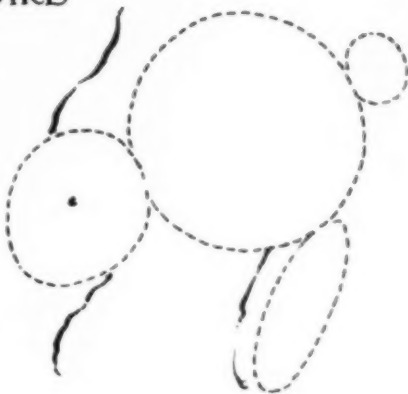
Profile views of course are generally simpler, and as a rule should be attempted first, but front views will also be found much easier by this plan.

After the class has learned to draw three or four typical bird or animal poses the next logical step should be their application to some real use. Having mastered the drawing phase of the matter the students will take up this second step with much more enthusiasm, and many original applications may be perfected. Best of all the subjects learned through this simple geometric method of drawing will be long remembered and in most cases the artist will find that he can sit down and draw his subjects from memory.

ALL THE POWERS WHICH ARE DESIRABLE AND NOBLE  
CANNOT BE OBTAINED WITHOUT WORK.—*Ruskin*

## A WILD MARCH HARE

**T**his wild MARCH HARE is made up of OVALS, CURVES and CIRCLES. First draw the large circle. With this to go by, put in the egg shape oval for his head and the long oval for his legs.

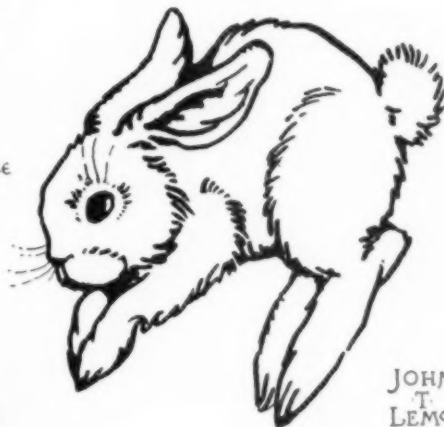


**A**fter you have done this, sketch in his front legs and his ears. Then sketch in the rest over the ovals and circles. This little fellow can be used as a design for KITES, BOOK COVERS, PLACE CARDS and POSTERS.



KITE

A PLACE CARD  
Cut a slit along the dotted line to hold card with name

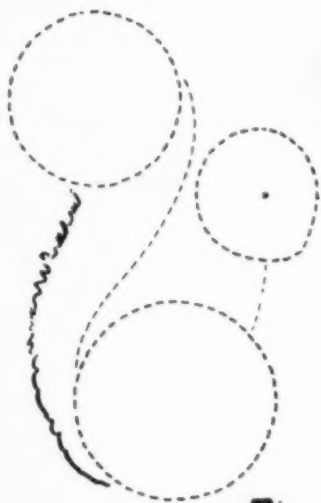


JOHN  
T.  
LEMONS

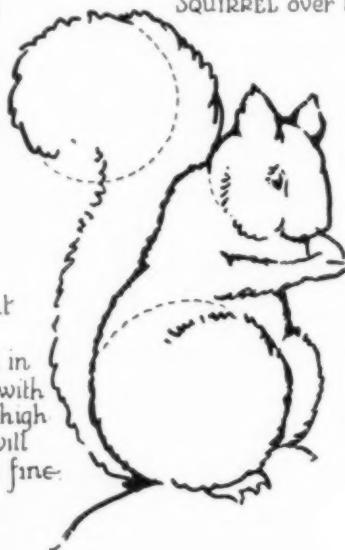
CHILDREN ALL ENJOY DRAWING ANIMALS IF THEY ARE GIVEN THIS WORK BY EASY PROGRESSIVE STEPS. TEACHERS CAN SKETCH THESE FIGURES ON THE BLACKBOARD FOR THE CHILDREN TO COPY

## SAMMY SQUIRREL

If you have always thought SQUIRRELS were hard to draw, try this one. Sketch two circles and an egg shape, like this. Copy the light lines and sketch SAMMY SQUIRREL over them.



If you use light BROWN paper, and draw the SQUIRREL in BLACK crayon, with CREAM color high lights, he will look fine.



Here are some ways to use SAM SQUIRREL in your CRAFTS WORK.



PIN TRAY OR  
NUT BOWL

Made in thin wood or modeled in RELIEF or modeling clay

JOHN  
T.  
LEMONS



REAR VIEW

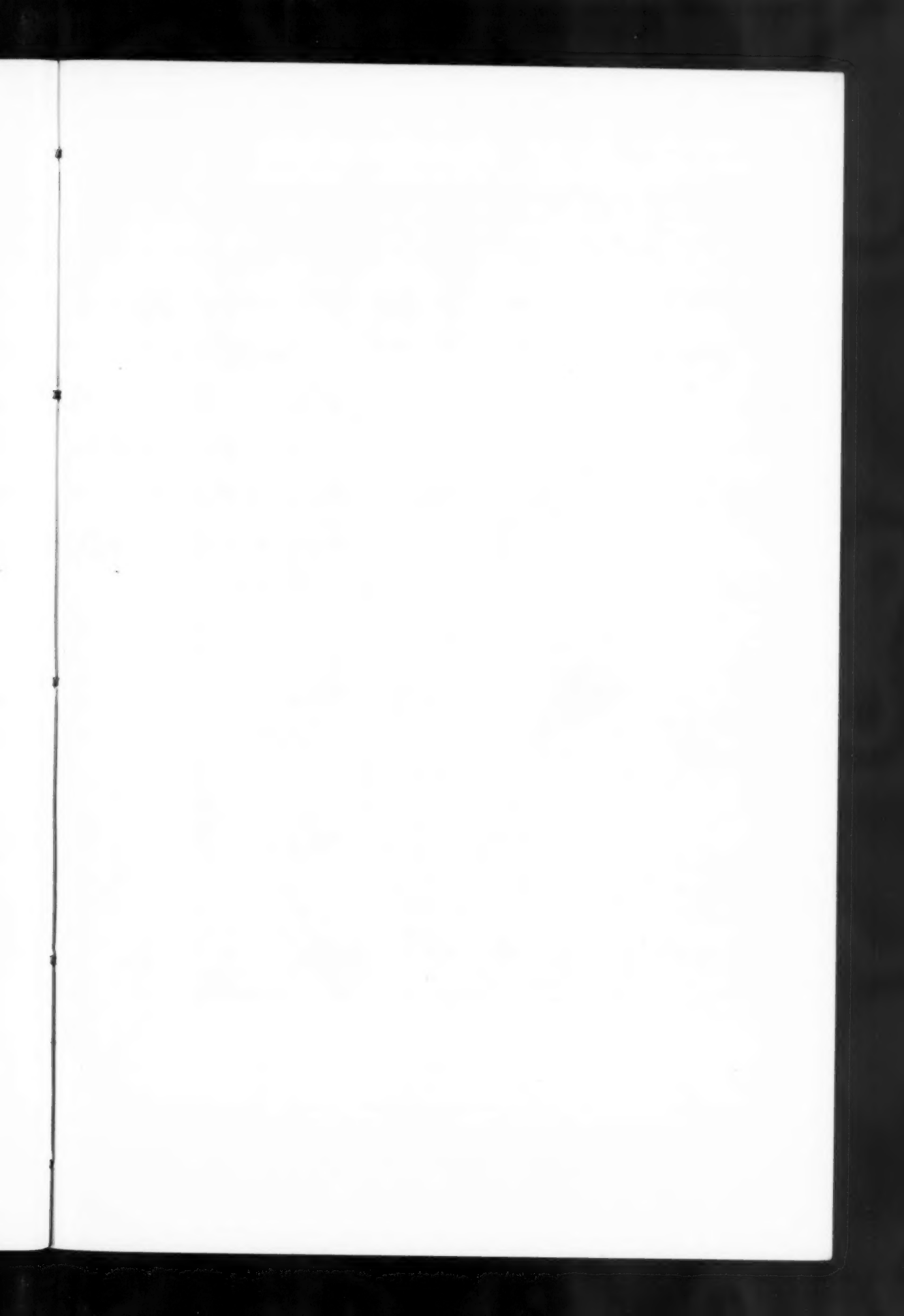
An interesting toy made of cardboard or heavy paper

When the arms are moved from the rear Sam eats the nut and wags his tail

THESE FIGURES MAY BE DONE IN PENCIL, COLORED CRAYONS OR CUT PAPER. THEY WILL BE FOUND ESPECIALLY USEFUL IN HUMANE WEEK POSTERS, NATURE STUDY BOOKLETS AND SIMILAR PROJECTS

The School Arts Magazine Alphabeticon, June 1925







*An Alpine Church*

With wax crayons now made in many hues and intensities it is possible to sketch with simple equipment, producing a sketch that will not rub off. Many possibilities are securable with wax crayons by the professional and the amateur. This subject sketched by Pedro J. Lemos with "Munsell Crayola".

*Courtesy of BINNEY & SMITH CO., New York*

## Sketching With Wax Crayons

**A**N unfortunate tendency in the use of certain materials that are particularly adaptable to the primary grades, is that of students and even teachers thinking that higher grades or mature work requires advanced materials. If wax crayons are used by the first grades or if a box of watercolors with only four colors are used in the primary grades, the pupil thinks it a mark of progress if the upper grades allow chalk crayons and watercolors of greater variety; and therefore will not use materials related to beginners.

This attitude should be discouraged, for after all materials have little to do with real production if the student studies correctly. One great artist said that he would use mud if it gave him the right color in painting. This may be also remembered by those educators who insist that pupils should not mix mediums. Just why some teachers should hold up their hands in horror over a problem that suggests the use of crayon and cut paper or crayon and watercolor has never been satisfactorily explained. We do know that artists from the time of the great masters to this date have used crayon and watercolor, oil-paint and gesso, pencil and watercolor, pen and ink and wash, etc. So why teach today in our schools that which the student tomorrow finds to be untrue in professional practice.

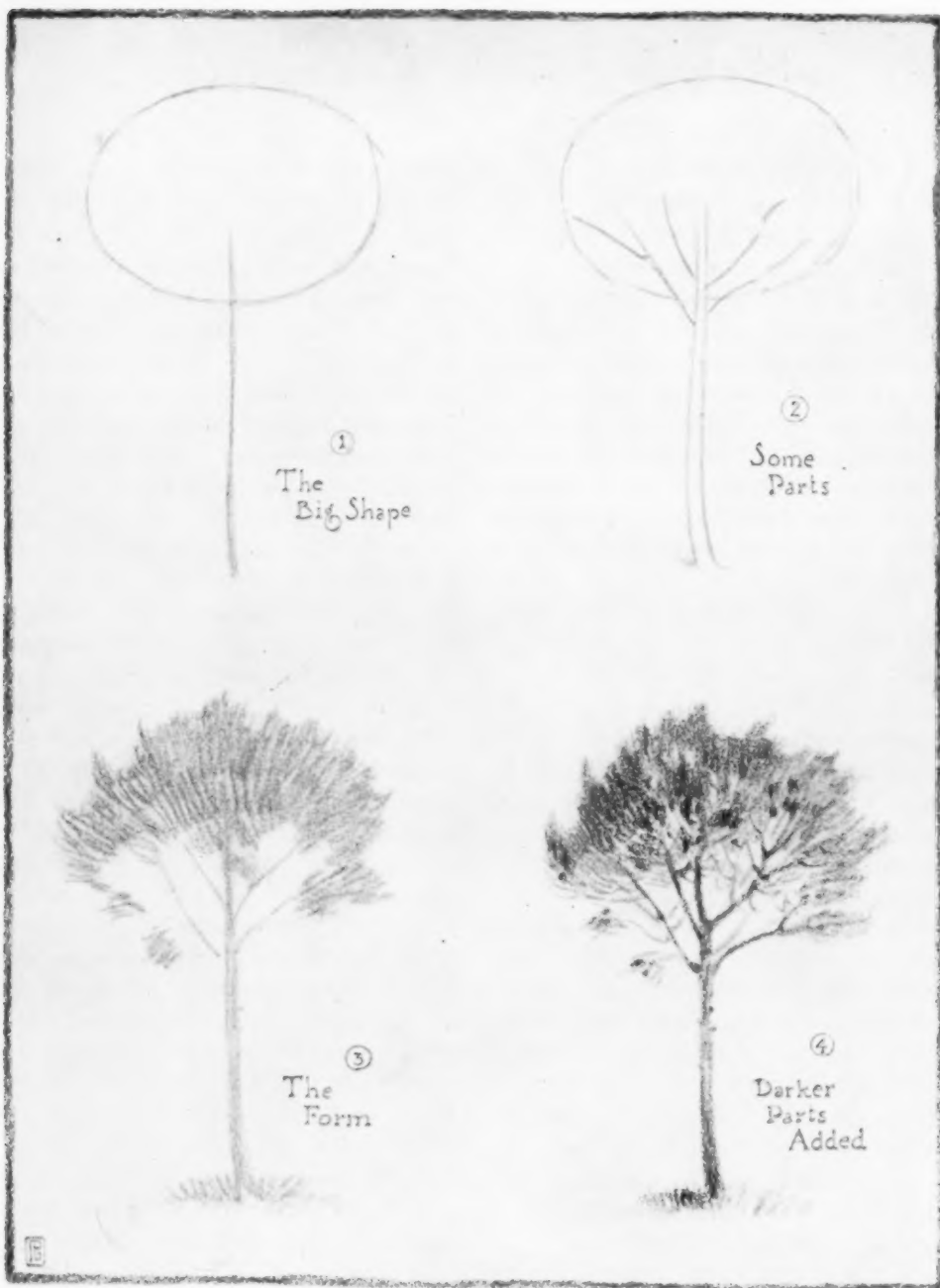
I believe that a great many delightful possibilities remain to be discovered and developed in the use of the wax crayon and those crayons that are partly wax;

and that these possibilities can be found by any teacher or artist that will use them in their work. To prove this to myself satisfactorily I gave a box of eight wax crayons to a well known landscape artist and asked him to see what he could do with them. Not only were his results very good but he became so interested in the results that he has used them ever since. This same artist, by the way, produces all of his fine watercolor paintings with only six colors in his box. Two yellows, two reds and two blues. His yellows are Gamboge and Chrome Yellow, his blues are Prussian Blue and Cobalt, his reds are Crimson Lake and Indian Red.

If we can secure greater possibilities with fewer materials our whole art education will be more productive as we reach points where more materials are available. It may be a strange statement, but nevertheless the work we receive at the SCHOOL ARTS office from the lower grades is of a much better standard than that received from the advanced grades, and I believe that it is the result of working with fewer materials and within limitations. Too many things to work with, too many values, too many lines, result in too much detail and overdone results.

With the use of wax crayons we have a material that is inexpensive, is easily carried for sketching, does not rub and therefore is fairly permanent, and with varying papers and renderings allows for many variations.

Every material has a corresponding



IN CRAYON SKETCHING FROM NATURE THE BIG FORM IS FIRST PLACED, SMALLER PARTS ARE SKETCHED AND THE SHADING IS ADDED LAST.

*The School Arts Magazine Alphabeticon, June 1935*





SLANTING STROKE



UP-AND-DOWN STROKE



LIGHT and DARK on GRAY PAPER

CRAYON STROKES IN DIFFERENT DIRECTIONS AND USE OF DARK AND LIGHT CRAYONS ON TINTED PAPERS WILL CREATE INTEREST AND PRODUCE PROGRESS IN THE STUDENTS' WORK

*The School Arts Magazine Alphabeticon, June 1925*

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## SKETCHING WITH WAX CRAYONS

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working surface to which it should be applied to secure best results. A rough or irregular surfaced paper is best for wax crayons. A smooth paper is not good for wax crayon as the crayon refuses to mark well and will not receive additional marks. The ordinary rough manila paper or rough white drawing paper is good. Light stroking of the crayon on the paper will result in the color being received on the surfaces of the rough projections of the paper surface. A second color pressed more firmly will color the lower portions of the paper and a vibrating quality of color is secured which can produce very pleasing effects.

In some instances the scraping of parts of the subject or the indicating of detail by scraping with a knife point produces good results.

This effect may be seen on the windmill of the color plate. An under color may be revealed by this method which will give an effect even more interesting than where there is no under color.

In the use of very rough paper a sky

quality of surface texture can be enhanced by spotting the open portions of the paper surface or remaining uncovered spots with a complementary or analogous color to the color first used.

The accompanying illustrations show the same subject sketched with different strokes and the results are well worth studying. A pad of rough sketching paper and a little or large box of wax crayons tucked into the vacation baggage this summer may yield a new avenue or opportunity for sketching. Why wait until a large, cumbersome box of paints and sketching paraphernalia be acquired?

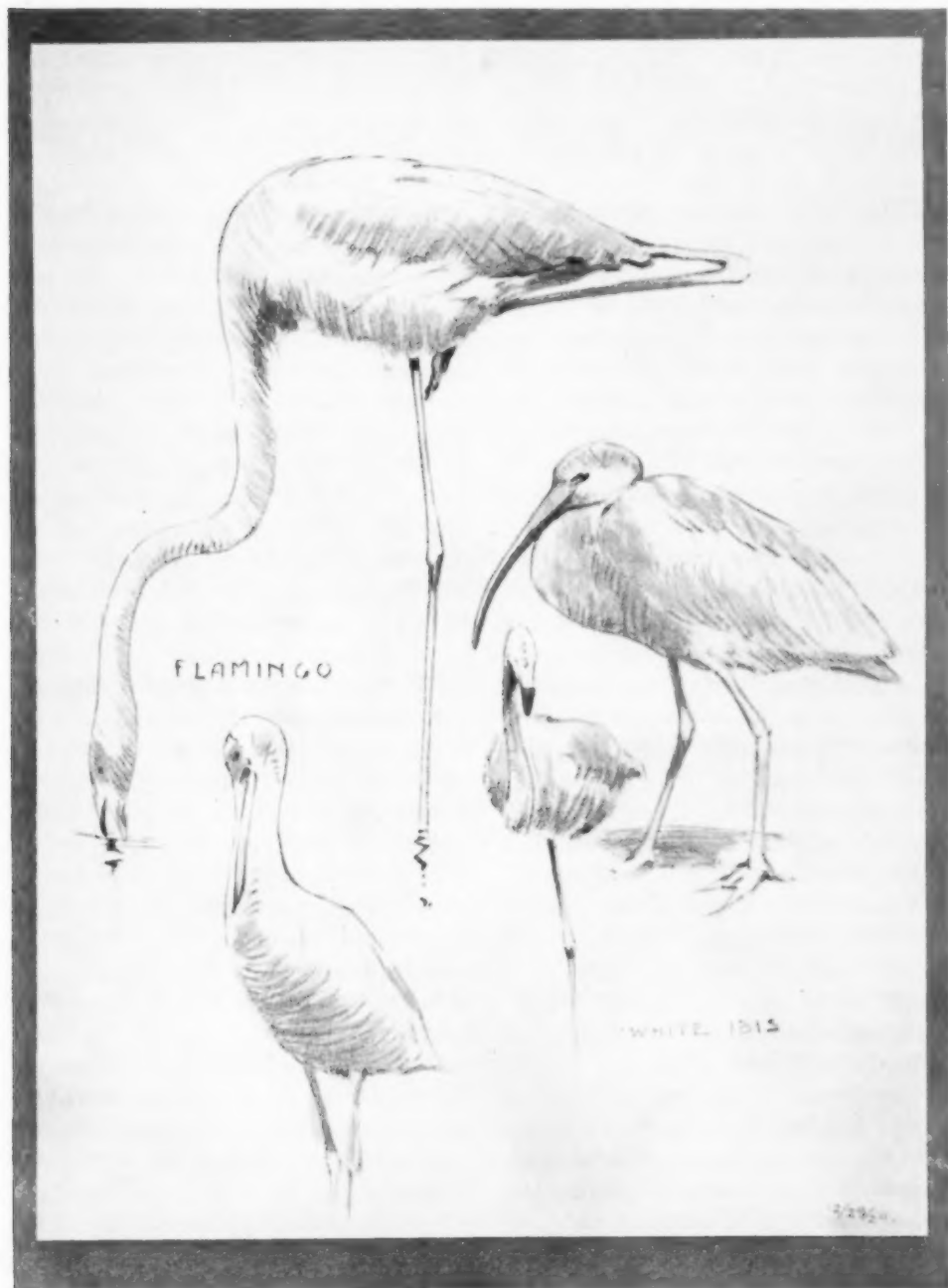
The thrill of sketching is possible and good results, too, with the oft derided primary wax crayons. And the demand for these crayons has resulted in manufacturers producing them in varying palettes so that a considerable range of hues may be secured. But after all simplicity is the keynote to success with crayons, simple subjects, simple masses, simple colors and restful and satisfactory results will come.

### THE SEEING EYES

The works of God are fair for naught  
Unless our eyes in seeing,  
See hidden in the thing the thought  
Which animates its being.

Whoever yearns to see aright  
Because his heart is tender,  
Shall catch a glimpse of heavenly light  
In every earthly splendor.

—*Wilhelmina Seegmiller*



MR. POOLE MAKES MANY OF HIS SKETCHES WITH SOFT PENCIL OR CRAYON ON WHITE PAPER. THIS GIVES QUICK RESULTS

*The School Arts Magazine Alphabeticon, June 1925*

## Weaving for Summer Camps

EDITH HUNTINGTON SNOW AND BEATRICE VAIL ABBOTT

THAT the American woods are full of organized camps for boys and girls nobody who has motored through the lake and forest country of our eastern states will gainsay. Where there are lakes and woods in the Middle West, camps are springing up in numbers, and such camps are no new thing to the Pacific Coast though the idea got its first hold in the gentler hill and lake region of our eastern country.

These camps differ greatly in specific objective and daily program, but all unite in the main purpose of giving young people, between the ages of eight and eighteen or thereabouts, a chance to live buoyant, healthy and happy out-of-door lives, during the vacation months of July and August.

To teach children the sports of out-door life, and the good sportsmanship that goes with them, is a fundamental with a well-conducted camp. Camp lore, nature study, good team work—all are essentials. And many of the older camps have turned out good little craftsmen, who are taught, not only the camp crafts of fire-building and out-of-door cooking, but the finer work of the handicrafts; for the camps have recognized the fact that fine and careful hand work helps build character and develop taste. Crafts of various sorts have been used in many camps for years. Pottery, basketry, jewelry, carpentry, needlework are some of the crafts found.

We are concerning ourselves in this article with handweaving because it is

one of the oldest, most valuable and most beautiful of crafts and because in few crafts can such worthwhile and interesting results be obtained by beginners. Weaving induces concentration and patience—two qualities of no mean importance in character building.

In many of the larger camps, weaving has long been a factor, but we are more concerned with the problems of the smaller camps, where the cost of equipment must be regarded, or where an effort is made to use only such looms as can be constructed under the direction of the craft counselor. It is a fact, not always understood, that the simplest looms can produce as beautiful work as that done on larger and more expensive mechanism. Some of the finest examples of weaving in existence have been made with the simplest of tools.

We suggest, then, where four-harness loom weaving is desired for the older girls in a small camp, a twenty-inch table loom which is of durable make and of lower cost than a floor loom of the same size, and an eight inch metal loom on which an astonishing number of effects can be got in pattern weaving, and a variety of useful things made, even though the width of the warp is so limited.

For the admirable two-shed looms, in simpler types, and for other processes of weaving suitable to use in camp we can heartily recommend five looms, or methods of weaving which may be put into operation at a very moderate cost,

and which are particularly adapted to interest young weavers.

These are, first, the Egyptian tablet loom, which is nothing more than a set of square cards cut from firm smooth pasteboard, with a round hole pierced in each corner; second, a Heddle loom, best represented as far as we know by the "Little Indian" loom on which wider belts and bands and purses can be woven than on the Egyptian card loom; third, a heavy cardboard loom doubled and warped for a seamless bag—a type of weaving delighted in by young campers; fourth, the simplest form of tapestry loom, which can be made on a wooden frame, the size of which would vary with the requirements of the teacher, who should bear in mind the fact that the best results may be obtained where the loom is not too large (we give 18 by 24 as a size we have found satisfactory); and, fifth, the use of what is known as the swinging warp, a method of effective weaving which requires only a rod or stick to hang the warp-ends on.

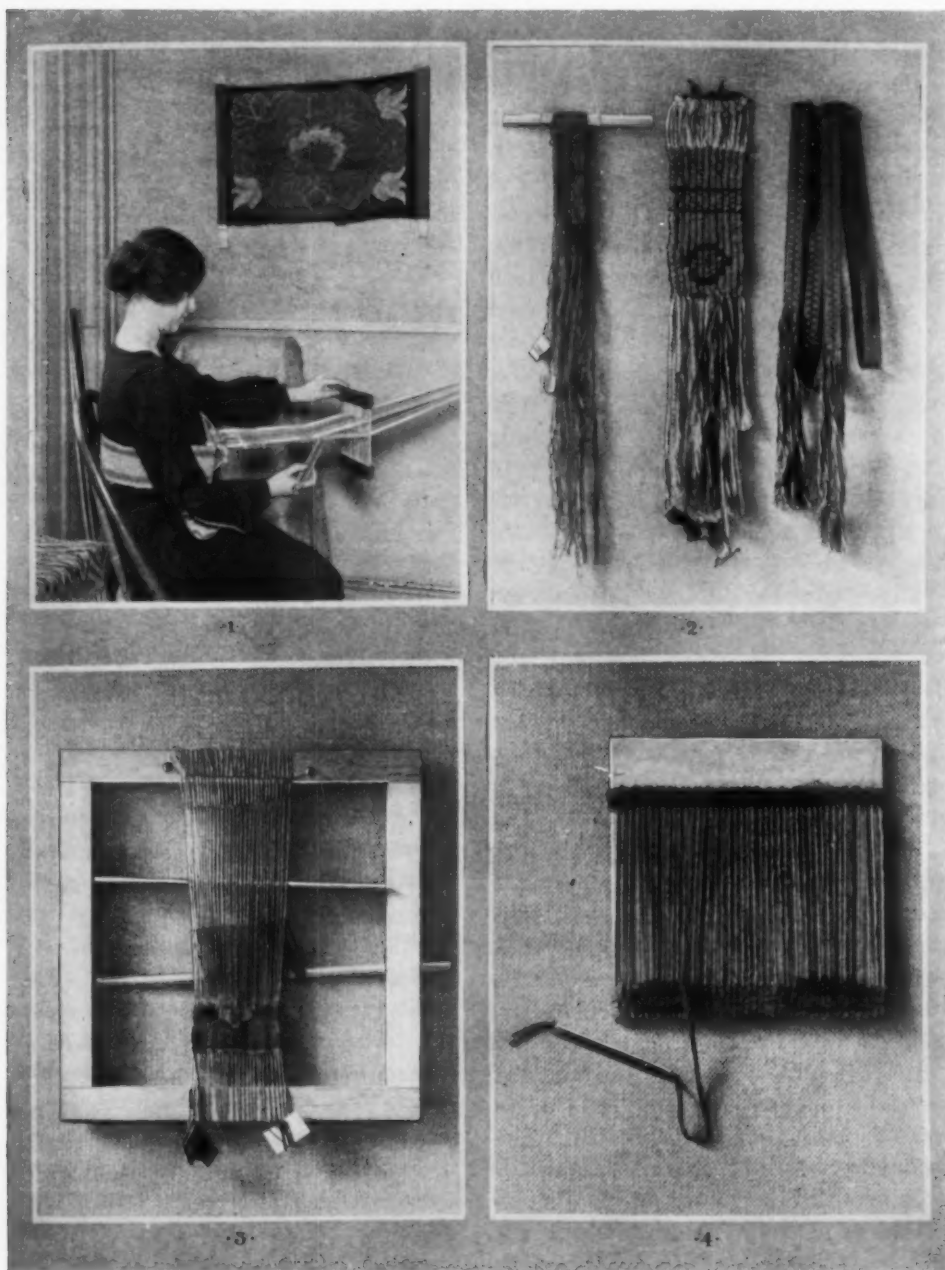
For making, or weaving on the card or tablet loom, No. 1, there is an excellent text-book by Luther Hooper, one of a series of books on "Weaving with Small Appliances," and there is a set of charts and directions, which have been worked out by Mrs. Atwater of Cambridge, Massachusetts. Either of these guides to tablet weaving would be helpful and easy to follow. Mr. Hooper gives diagrams for warping the cards and for making a warping board, and a number of simple threadings that young people would enjoy working out. With Mrs. Atwater's directions comes a set of blue-print charts, giving threadings, some of which are more elaborate than those in Mr. Hooper's excellent little volume.

This card loom, and the Heddle loom, (Illustration No. 1) may be used in camp in much the same way, as with each device for weaving, one end of the warp threads may be tied to a hook—either fastened to a beam in the camp craft room, or to a tree out of doors—and the other end of the warp may be tied to a belt fastened around the waist of the young weaver. The materials, used with the Egyptian card loom, for warp, should be either twisted silk, in various colors, for fine belts or ribbons, or heavier mercerized cotton. The latter in bright colors will make attractive hat bands. Girls from ten to thirteen years enjoy this kind of weaving, especially. The weft with tablet weaving does not show and should be of strong material, preferably of twisted cotton, even when used with a silk warp.

Loom No. 3 in our list, the pasteboard loom for seamless bag weaving, may be warped with heavy cotton or jute, woven, preferably, with soft wool or heavy yarns, or strips of old silk cut in narrow lengths, that will pack down well over the warp, which should show very little. Several thicknesses of finer yarn used together, in the same shade or in different shades, may be used effectively (Illustration No. 2). This simple cardboard loom is as amusing for shut-ins as for children out of doors, and is so easy to handle that children of eight years can manage it perfectly, and they "adore weaving on it," to quote one experienced camp counselor who has used these looms for a number of years.

To make this cardboard loom get a piece of book-binders' board or some equally heavy cardboard that may be bent without breaking. The piece used should be the width of the finished bag





1. THE HEDDLE LOOM, SHOWING USE OF BELT. 2. LEFT, HAT BAND BEGUN WITH SWINGING WARP. CENTER, SAMPLE FOR RUG WITH SWINGING WARP OF CANDLEWICKING. RIGHT, BELT WOVEN ON EGYPTIAN TABLET LOOM. 3. SIMPLE TAPESTRY LOOM, SHOWING UNDERSIDE. 4. CARDBOARD LOOM FOR SEAMLESS BAG.

*The School Arts Magazine Alphabeticon, June 1925*

and about four inches longer than twice the depth of the bag, when finished. That is—for a bag eleven and one-half inches wide, and ten inches in depth, which would be a bag of useful dimensions, the cardboard should be cut eleven and one-half inches wide, by twenty-four inches long. The edges of this cardboard should be squared off, so that when bent double the two ends would be exactly even. Lay the rectangular piece of cardboard on the table and draw a straight line across the center of it from side to side. Then with a knife trace across the line, but do not cut through the board. Bend the card double with the cut side out and the two ends together. Now a line should be drawn two inches from the ends, across the width of the card, and this time, with the aid of a ruler, or a pair of dividers set at a quarter of an inch, holes should be punched with an awl, straight through the two thicknesses of board, care being taken to begin the line of holes a full quarter of an inch from the edges and to hold the awl perfectly straight, so that no hole could possibly be made on a slant. Then each hole should be a quarter of an inch from every other one.

The first move to warp this loom, now ready, is to lay the board out flat again. It will be seen that a line of holes extends across either end two inches from the edge. The warp thread is to be carried back and forth, from end to end, but is held in place by threads operating from the under side of the cardboard at either end, and is not drawn into the holes. The warping can be done best by two persons. Thread two needles (tapestry needles will do) with a long piece of linen thread for each, and let one person begin the

operation by fastening her thread around the outside edge of the card at her right hand, through the first hole, so that when the knot is tied the thread will be fastened under the first hole. A loop is then made in end of the warp thread and this loop is secured over the first hole, by the needle and thread, which has been drawn through the hole around the warp thread and back again. Now the warp length is carried across the card and is caught, in a like manner, by the second person, at the opposite end of the board, being there over the first hole and then carried to the second hole on the same side, before being carried across to the first operator. This performance is repeated, carrying the warp thread back and forth until it has been fastened firmly over every hole on the board. In order that the threads may not be drawn too tightly, a double fold of cardboard about one and one-half inches high should be placed across the center of the board, before the warping is begun, and the threads of the warp carried back and forth over this cardboard, so that when it is removed the warp will be fairly loose in tension. When the warp has been fastened above each hole from end to end, and before the cardboard is again bent double at the center line, so that the ends of the cardboard may be finally brought together, there remains one last operation. In order not to have an even number of threads to work with, the end of the warp thread is carried half way across the board and an inch or two beyond, and is drawn through a hole punched for it near the edge of the card. This end is carried up, on the under side of the card, and tied to a linen end, which remains at the top on the same side, after the needle has been slipped off it.



GIRLS WEAVING AT CAMP HANOUM

When the two sides have been finally bent together, and fastened, it will be seen that the double cardboard is warped with threads one-quarter of an inch apart on both sides, with an extra thread on one side, so that the weft threads may go around the board under and over the thread in regular alternation. The top of the bag will be at the end where there is the two-inch margin. Weaving with a coarse sail needle or bobbin may be begun at both the top and bottom of the bag, and the weft should be pushed firmly in place so that the bottom of the bag may be compactly woven and the top be firm. The bag may be of plain color and weaving, but patterns in simple tapestry may be woven into the large remaining portion of the bag, interlocking the various

colors around a warp thread in the manner of Indian weaving. Children may like to whittle needles, for this weaving, out of wood, making the needles long and flat, with a hole sufficiently big for heavy yarn. When the bag is woven, it only remains to cut it off the cardboard, by snipping the linen threads, and to find the long end of warp left on the inside which was tied to a linen thread at the top, and which can be darned in on the under side, out of sight. These bags may be very good-looking and can be carried by braided handles or cords. If the cardboard is used carefully it may be used for a loom a second time. So much for the card loom.

The tapestry loom, No. 4, should cost if made by the village carpenter (Illustration No. 3) in the neighborhood of a dollar. It consists of the square frame you see in the illustration, a stick one and one-half inches wide, and a dowel rod one-half inch in diameter, both of which should be short of the sides of the frame. It will help if notches are cut in the top and bottom of the frame. Seven notches to the inch is a suitable number. To warp this loom, tie the end of the warp thread firmly around the top of the frame at the first notch and bring it down to the first notch at the lower end, passing it around the frame and up on the back side to the second notch. When this process has been repeated until the desired width has been obtained, care being taken to give the threads an even tension without being stretched too tightly, the warp should be fastened securely. Next, with the flat stick pick up every alternate thread, choosing the threads which come back of the frame. Push the stick up

to the top of the frame and pick up all the remaining alternate threads. To these last warp threads must be tied leashes, or short threads, which are fastened eventually to the dowel rod (now become a leash rod). Cut the leash strings eight inches long. Tie each one around a warp thread with a slip knot and fasten in regular order, with an over-and-over knot one-half inch from the ends of the leash strings, to the leash rod. To weave, raise the leash rod, and if the leashes are tied evenly there would be shed number one. To make the second shed for the weft to go through, slide the flat stick down to the center of the warp, and turn it on edge. The tapestry weaving may be beaten down with a fork or small coarse comb, or where a continuous weft thread is used on a flat shuttle the shuttle may serve as beater. It will help to keep the warp separated evenly to weave a line or two at top and bottom, before beginning actual weaving, and to backstitch and knot the warp at the top and bottom of the frame, even when there are notches.

In Illustration No. 4 will be seen a group of warp threads (at the left), tied to a stick about the size of a ruler, on which has been woven, basket fashion, the beginnings of a hat band. This is an ancient form of weaving known as the "Swinging Warp" method. It is weaving without a loom. For this band (the

Indian design for which, unfortunately, did not come out clearly in the picture), twenty threads of homespun wool in groups of two were used. Each group was tied with a slipknot to the stick, and the stick was hung on a hook to be ready for weaving. One long weft thread was started on the right side of the warp, at the center of the thread, the ends of which had been wound around small cards to keep them the right length for work. These two ends then became the "weavers." Any one who has done basket-weaving will quickly get the trick of working first from the right side of the warp to the left and then back again, carrying the top weft thread, or weaver, from the right over two warp threads, then under both the next two warp threads and the back weaver, while the back weaver comes to the front, and is, in turn, carried over the second group of warp threads and under the third. Weaving from left to right the operation is reversed, and the weaver, which comes in front of the first warp group goes over the back weaver and behind the next group of warp threads. The warp shows little and when a color in the weft is finished, it may be dropped and woven into the warp for an inch. Rugs may be woven with this method, on a heavier pole, but bands for belts and trimmings will be more attractive and feasible in camp.

CHILDREN HAD RATHER BE MAKING OF TOOLS AND INSTRUMENTS OF PLAY; SHAPING, DRAWING, FRAMING AND BUILDING, THAN GETTING SOME RULES OF PROPRIETY OF SPEECH BY HEART.—*William Penn.*

## Let Us Make It "Art Appreciation and Not Art Depreciation"

THE EDITOR

EVERY great movement has its trends and these trends are sometimes rather roundabout in reaching their objective. And every great movement seems to have to go through a lot of discussion and hand waving and hurrahing and announcements of what is going to be done, but the doing is another thing.

Art education probably has to go through all of these stages and undoubtedly will come out of the cocoon stage a full fledged creature of beauty, but sometimes I wish there could be a lot less hubbub and a lot more doing.

One great artist and art critic said, "Art must not be talked about," Ruskin meant, I believe, that art cannot be explained, that the best guides do not talk all the time but that the true teacher awakens interest, arouses the imagination and starts growth where no growth existed, and above all *does* the thing more times than to talk about it. We hear a great deal about "Art Appreciation," how the art of this country must have a background and that not all the students can be artists and that therefore the mass must be taught as to what is good art, to encourage the production of good art. Therefore art is talked at this mass. They are told what the artists aimed to do in certain pictures, they are told what to look for in certain types of handicrafts, they are told how certain art works are made, and, I am sorry to say, they are often told wrong because all the talking is backed up not by much doing but the hearers are simply told what someone else told the teller and so it goes. Art education is fast becoming a talkfest in our schools and the pioneer teachers who really did things and then told how they were done are dying out and are being replaced by committees of theory and not practice.

America is known as a nation of speakers, and committees. The French say that if a group of Americans were stranded on an island that a committee would be appointed to find means of escape and that committee would appoint another and that one would appoint another, ad infinitum, until the day of doom. One of our large bodies in the government has a method of talking unfavorable measures to death, and I am not sure but that there is danger of our art education being talked to death in our schools.

Creating art appreciation by mere oratory is like biting the rind of an orange and claiming a knowledge of the flavor. Art fortunately is a gift that the receiver can only realize through service. And service means the giving before there can be any taking. And as one takes he again must give before he can find more in that treasure house of beauty.

How often have I seen the student who has received but the superficial, abbreviated knowledge of an art appreciation course so confident that he has a thorough knowledge of the subject that his mind was closed to further study. If his art



appreciation study had included the doing of the arts, the actual working out of some of the handicrafts, then his whole mind would be in sympathy with the subject. He would have learned of the actual limitations, the restrictions, the problems of the artists, and there would be a real appreciation and permanent interest growth where only a deformed idea remains. After all one hour's actual art work with the hands and the mind is equal to six hours' notebook lecture notations. You cannot absorb art by proxy, nor will committees upon committees develop a great American Art if there be not doers. Neither will the school leaders be impressed by much talk as to what art can do if it fails to show results in the art teacher's life. Every art teacher is an Ambassador of Beauty but work and not words will put art education in a favorable position. Unless the art leaders of America place their program soon upon a basis of more work and less talk—more studio and less platform, more quality and less quantity, more demonstration and less appreciation courses—there will come a reaction of art depreciation.

Many educators claim that the art leaders do not know where they stand today. That there is no unification and no common foundations; that the work is incoherent and not practical. Others claim that the art work in their schools is valuable, that it is related to other subjects, that it has awakened new interests and been a progressive step in the communities' life. And where I have studied the situation I have found in every favorable instance that the teacher in that locality was a doer, was one who could fully produce what she asked her students to do, was truly an Ambassador of Beauty and that her foundation of ability was the knowledge of that very ordinary but important part of Art—DRAWING. Drawing and drawing alone, the much abused and cast aside corner stone, is the stone that must be returned to American art structure before the structure will stand. Let design and color and painting and the handicrafts come and cap all that with the art appreciation courses, sprinkle in art history and picture study, pageantry and all the rest, but let it all be interwoven with the knowledge of drawing. We must have drawing first and last and all along the way. Drawing and more drawing is needed to head off the breakers. Sincerity toward art subjects can be encouraged with more working courses and less theory courses. Let us all be doers of our subjects rather than talkers, for that will multiply Art Appreciation and minimize Art Depreciation.

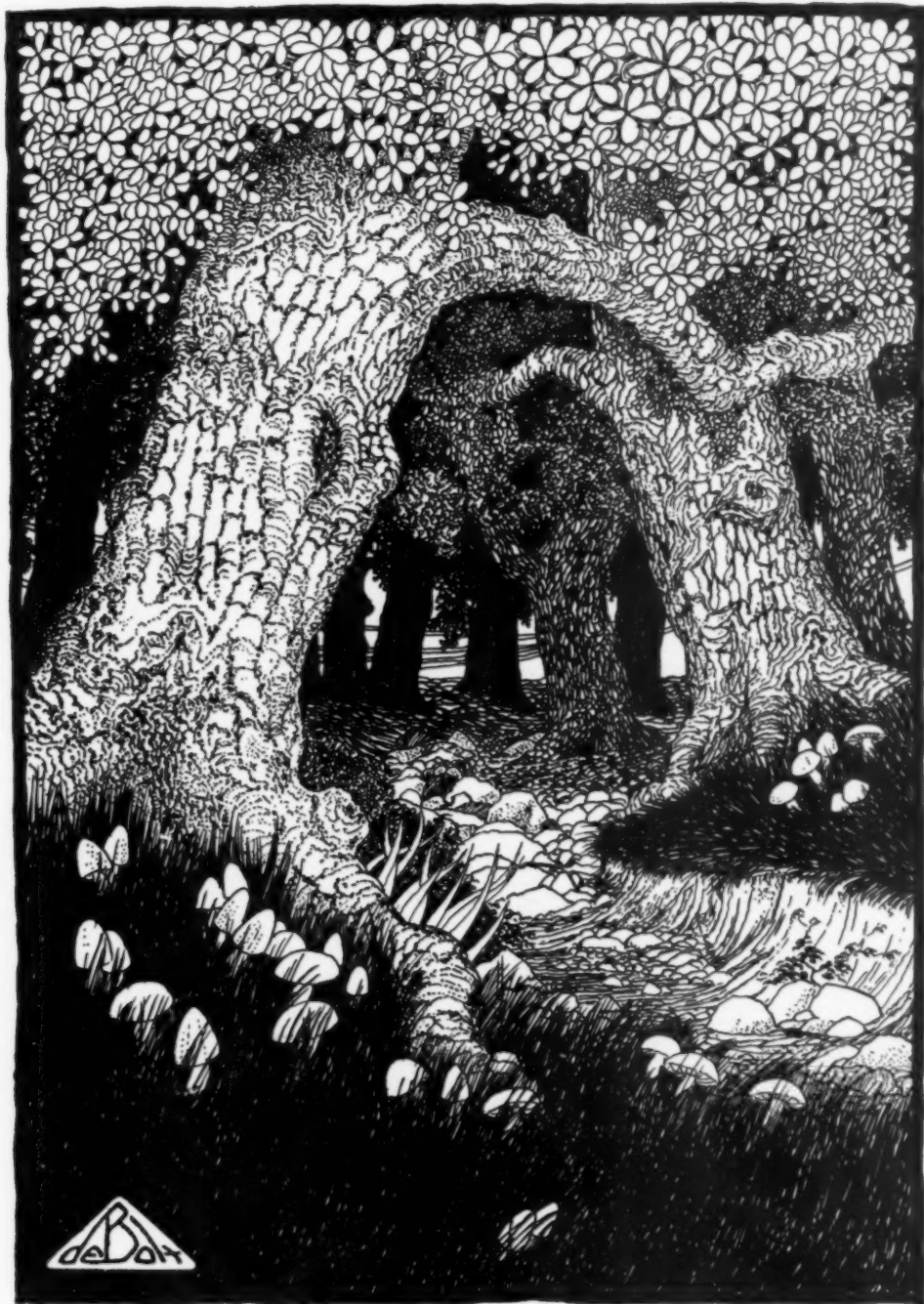
Pedro J. Lemos

HE WHO TALKS MUCH IS DOUBLY VAIN;  
HOW LOUDLY IT THUNDERS, HOW LITTLE IT RAINS.  
—Chinese Proverb



VACATION MONTHS ARE THE TIME FOR REST AND CHANGE. IF YOU HAVE AN OPPORTUNITY TO MAKE OUTDOOR SKETCHES TRY RENDERING THEM LATER IN DECORATIVE PEN AND INK

*The School Arts Magazine Alphabeticon, June 1925*



A VACATION MEMORY SKETCH DESIGNED BY BYRON DE BOLT, MOUNTAIN VIEW, CALIFORNIA. SUCH PAGES MAKE GOOD MATERIAL FOR SCHOOL ANNUALS

*The School Arts Magazine Alphabeticon, June 1925*



A PAGE OF BIRD DESIGNS ADAPTABLE TO MANY HANDICRAFTS

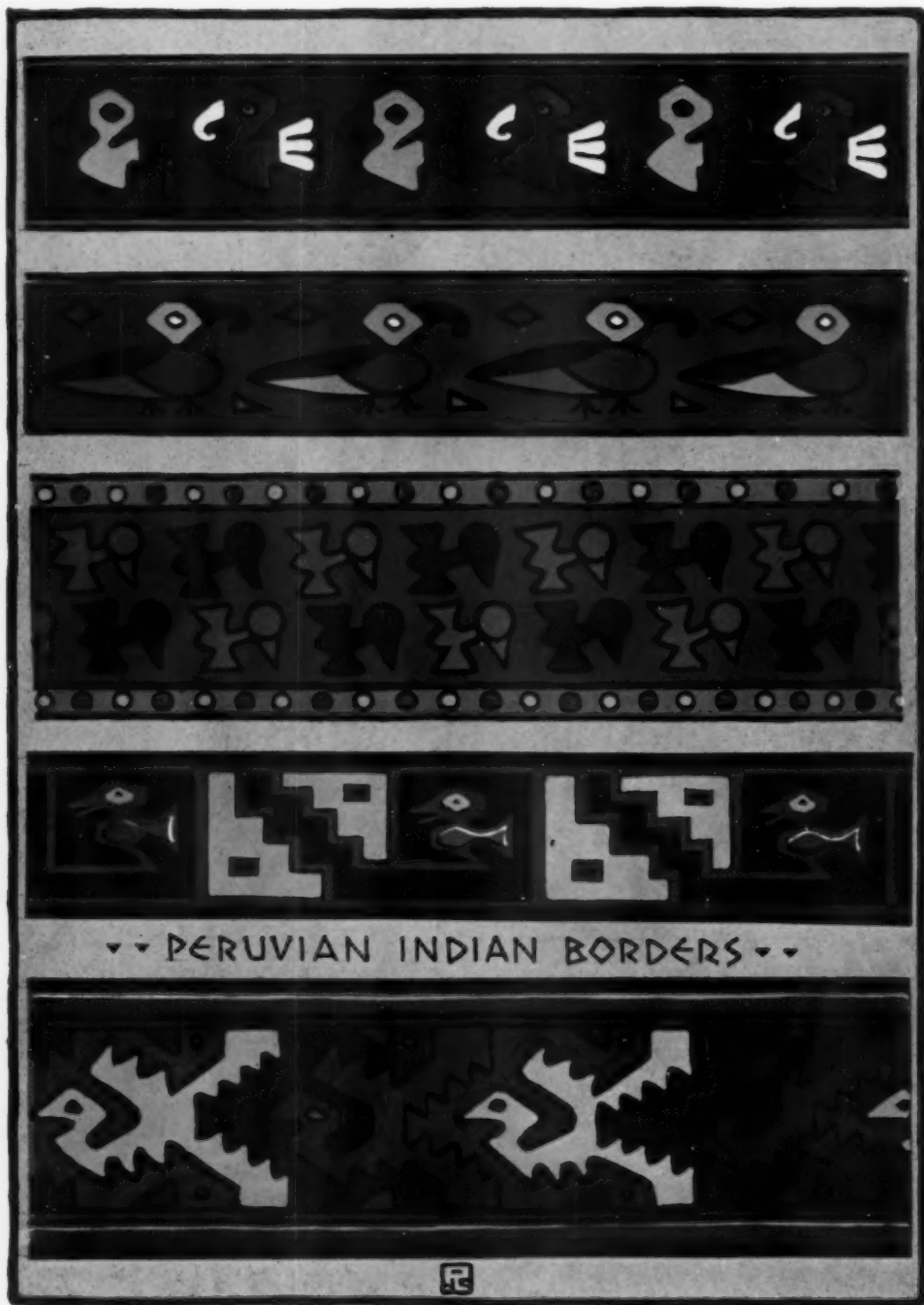
*The School Arts Magazine Alphabeticon, June 1925*



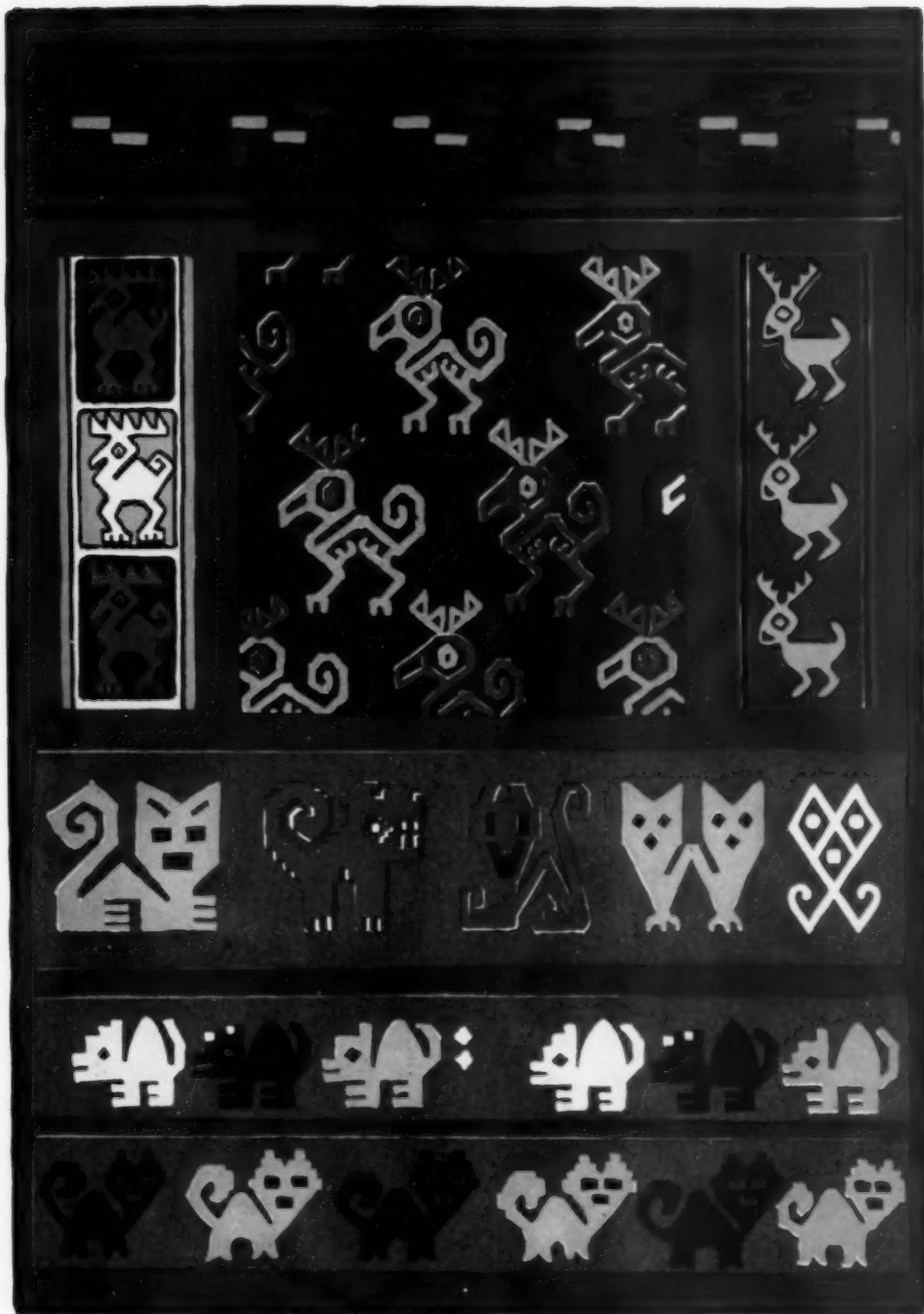
SIMPLE CUT-OUT PICTURES OF BIRDS AND ANIMALS MOUNTED WITH CUT PAPER LETTERS MAKE A WORTH WHILE POSTER PROJECT FOR LITTLE FOLKS. AN EASY WAY TO DRAW THE OWL AND SQUIRREL AND OTHER ANIMALS IS SHOWN ON OTHER PAGES

*The School Arts Magazine Alphabeticon, June 1925*





A PAGE OF FINE PERUVIAN BIRD BORDERS ILLUSTRATING HOW WELL A SIMPLE MOTIF, PROPERLY ARRANGED, CAN APPEAR. CHILDREN CAN CUT OUT SIMPLE BIRD OR ANIMAL FORMS AND MOUNT THEM IN FINE ARRANGEMENTS PRODUCING BORDERS WITH MUCH MERIT



A PAGE OF PERUVIAN ANIMAL PATTERNS MADE BY PERUVIAN INDIANS LONG AGO, BUT ACKNOWLEDGED BY ARTISTS AND CRAFTSMEN TODAY TO BE UNEXCELLED FOR BEAUTY AND FITNESS FOR THE MATERIALS THEY DECORATED. THESE PAGES ARE WELL WORTH CAREFUL STUDY BY STUDENTS OF DESIGN



A GROUP OF BOOKMARKS DECORATED WITH BIRDS AND ANIMALS, AND AS CONSTRUCTION PROBLEMS IN PAPER THESE BOOKMARKS WILL DELIGHT THE STUDENTS. THEY MAKE AN ACCEPTABLE, PRACTICAL AND INEXPENSIVE GIFT, OFFERING AN OPPORTUNITY FOR VARIED IDEAS AND PATTERNS



ANIMAL DESIGNS ARRANGED FOR DECORATIVE PURPOSES. THESE MAY BE APPLIED TO TEXTILES, RELIEF WORK, GIFT CARDS AND MANY OTHER USES

*The School Arts Magazine Alphabeticon, June 1925*

## Motivation of Drawing\*

BERGOTH SAND

THE aim of teaching drawing is to enable the pupil to represent objects by lines and shades. This is accomplished by both freehand and mechanical work. The former is done by sketching with the pencil, pen, chalk, crayon or brush and the latter by accurate measurements with pencil or pen. In the lower grades only the pencil, chalk and crayon are used in the majority of schools.

In motivating drawing those lessons must be selected which appeal to the child's desires and needs, whenever possible. One method of doing this is to allow the pupils to choose and bring their own specimens. In order to avoid confusion a committee may be appointed by the class each month to decide on the object to be drawn and to supply the children with specimens. Before the plans are carried into execution they must, of course, be approved by the teacher, in order that they may be of the proper grade of difficulty and may be suitable to illustrate the principles which are required in that week's lesson. The children who do this work should be selected from those who particularly dislike or do poor work in the subject. Appointing them on a committee and giving them the opportunity to choose the object to be drawn will tend to stimulate their interest in the lesson.

The specimens selected by the pupils should be those which can be obtained readily in that locality. There is little interest to the pupils in sketching plant

life they have never seen nor expect to see. In this respect the rural teacher has a great advantage over the teacher in a large city. An abundance of splendid specimens may be obtained by the former, rendering it possible for each pupil to draw from his individual object, which is rarely possible in urban schools. The presiding officer of this group of pupils should be privately instructed by the teacher as to the kind of objects which are preferred. The size, symmetry of individual specimens, variation in colors and general appearance of each object—all must be considered. The leader should impart his instructions to the rest of the committee and to the newly appointed captain elected the following month.

In a locality favored with wild flowers and trees there is little need of following a course in drawing planned for hundreds of schools in hundreds of localities. Such a course is bound to contain dry lessons of little interest to the majority of the class, for it is suited to neither their needs nor desires. In a rural school where the children of the lower grades must see what is being taught in the upper, the course will be quite stale and uninviting after being used for a few years. The ease with which lessons of vital interest may be substituted in a rural school does away with the necessity of following a course not suited to that particular school.

Thus, for the month of September the committee may supply the class with

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specimens of goldenrod, aster or fringed gentian, if these flowers are to be found in the community. If drawing and nature study are correlated, the work of both subjects may run along the same lines, with material changes the following year. The specimens may be used first in the nature lesson, thus arousing a natural interest in the children, for previous knowledge of a subject awakens interest. If the entire class has been required to take a field excursion to obtain the flowers for a nature lesson, the class enthusiasm will be even more intense. By thus appealing to the visual and kinaesthetic senses for two continuous periods, a double impression will be formed on the child's mind, making for progress in both subjects. The reason for selecting flowers for the month of September is obvious, as there is a long, dreary stretch of intervening months when they cannot be obtained. To take the utmost advantage of this profusion of autumnal flowers, mechanical drawing and the sketching of those objects which may be obtained at any time of the year, may be neglected somewhat. The printing of capitals with accurate measurements may be the only mechanical work of the month.

The method used in teaching free-hand sketching is similar throughout the grades, except that the primary classes require very clear, minute directions whereas the grammar pupils prepare to work from force of habit. A great deal of time may be wasted in a drawing period if the materials have not been prepared beforehand. Besides this, unnecessary confusion and disorder among the children are bound to ensue from this lack of forethought. The paper, crayons or painting materials and

the specimens should all be placed on each child's desk. If the committee understands this to be one of the duties required regularly, the responsibility will be removed from the teacher's shoulders. In order that the specimens may be placed on the papers with due regard to correct position and yet keeping the utmost symmetry of form, they should be trimmed with great care by the committee, after this body has received proper instructions to that effect from the teacher or drawing supervisor. Now that each flower has been properly prepared, it is placed on the left hand sheet on each desk.

The teacher's preparations must also be carried out beforehand, however, for the committee cannot do this work for her. First she must make an enlarged drawing of colored chalk on the blackboard, showing the completed flower. A small finished sketch, corresponding in size and materials used to the work of the pupils, should be placed in a conspicuous spot before the children. Before the class starts in drawing, however, she should explain each part of the work, bringing out the distinguishing characteristics and peculiarities by questions, discussion and blackboard illustrations of each stage. Receiving the impressions of the subject by the visual, auditory and kinaesthetic senses will naturally tend to strengthen them more than if the pupils had to depend entirely on their individual visual senses. The illustrations on the board should be done in white chalk to correspond with the pencil sketching of the children. These lines should be made very lightly so they may be erased more easily when erasure is recommended by the instructor.

After the stem, flower, buds and leaves

have been pencilled and approved by the teacher, the coloring may begin. During the entire work the specimens must remain in their original positions and not be moved for any purpose whatsoever. The drawings of the children must correspond with their individual specimens, not with their fellow pupils' work nor with the illustration performed by the teacher. In the primary grades the coloring is usually done with crayons as they are easier to use than water colors. The crayons should be used with light, uniform strokes, the slant depending on the object drawn. Erasing of colors ruins the appearance of the paper and will not be found necessary if it is not tolerated in the lower grades.

In the upper grades coloring is a more complicated process as it is usually done with water colors. More elaborate preparations must be made as each child must be provided with his individual paint box and brush, a small glass of water, a piece of scrap drawing paper to test his colors and a rag to draw color from an overfilled brush. The mixing of all the necessary colors should be done before any painting is attempted. The reason for this is that all the pupils are not capable of the same speed, and it is not fair to those working more quickly to keep them waiting for slower pupils. The interest of the former is likely to lag while the latter become discouraged because of the continual admonitions of the teacher to work more quickly. When the colors are all prepared beforehand, the individual may proceed according to his natural speed, without attempting to modify his procedure to that of his fellow pupil.

The mixing of the required colors would depend of course on the paints supplied by the school. As a rule, they are furnished in pans with the following colors: Chrome, light and dark, Cadmium Yellow, Vermilion, Carmine, Crimson Lake, Burnt and Raw Sienna, Van Dyke Brown, Ivory Black, Cobalt and Prussian Blue, Payne's Gray, Emerald and Hooker's Green and Chinese White. Two camel hair brushes are supplied in sizes one and five. As no more than three colors are usually used in one lesson, they may easily be mixed on the cover of the paint box. The committee should be responsible for the care of these boxes after the lesson is over, washing out the paint boxes, glasses and brushes for all of the children. This will prevent the usual disorder of a crowd attempting to do it at the same time.

In order to motivate the lessons still more by making them purposeful acts, the drawing papers may be used for covers of notebooks, spelling-blanks or memory gems, or exhibited in the classroom for a week, after which they may be kept for a final display at the end of the term. As the preserving instinct is common to the average child, the class may be required to keep their sketches in large drawing envelopes until the end of the term, when they may do as they choose with them.

During the month of October leaves and deciduous trees may be drawn throughout the grades. Cut-out leaves in a rich variety of colors make a particularly pleasing border for the lower grades. A study of the parallel and net veined leaves may take place in the nature lesson before they are sketched by the children. A small booklet of

these drawings colored with either crayons or paints will make the work more interesting. A similar one may be made for the sketchings of deciduous trees, neatly labelled during the nature period. In connection with the work on trees, the children may make attractive borders for various booklets. If the printing of capitals was completed in September, the small letters may be taught very quickly in October. The result of these lessons should be the printing of individual mottoes, verses, short poems or songs selected by each child himself. A conventionalized border is very appropriate and lends fascination to the work. Field excursions and hikes are especially desirable in October because of the cool, snappy days, because they afford a splendid opportunity for the pupils to obtain a wealth of interesting specimens to be used in both drawing and nature study. A simple landscape copied from an autumnal scene glowing with a variety of rich, brilliant colors, may be attempted in crayons by the intermediate grades and in water colors by the grammar pupils. This work cannot be done from nature itself as the rudiments of landscape sketches have not yet been taught. It is much easier to copy a sketch than to paint from nature because of the confusing roundness of the objects, the difficulty of selecting just what to paint and the problems of perspective.

The method used in landscape painting should be similar to that used in any objects. The application of color should be done boldly and then left alone until perfectly dry before more color touches are added here and there. Broad, uniform strokes in one direction are

more successful than those put on with upward, back and forward movements. The pupils should start with the upper left hand corner, and work to the right. The brush should be replenished with fresh paint as frequently as is necessary to prevent the accumulation of a variety of shades where but one is wanted. The touch of the brush must depend a great deal on the subject which is being copied. For instance the sky, water and broad fields must be done with horizontal strokes, foliage and flowers with very delicate touches, and rocks with strong, perpendicular strokes. There are other fundamental rules which must be presented as rapidly as they come within the scope of the pupil's need, for only then will they be remembered with the least amount of exertion. One of the most important is to have the drawing complete yet so delicately sketched that the lines will not show through pale shades. Another is that pale tints may be made by adding more water. If some of the colors now appear too weak, the paper must be allowed to dry thoroughly before more paint is applied.

Each pupil should have a drawing notebook in which these rules are written for future reference. By reviewing them occasionally they will be retained more firmly so as to become of practical use eventually. The variety of tints which may be obtained by the mixing of colors must be learned by the individual experiments of each pupil. A few of the more popular combinations and results, however, may be added to the rules in the notebooks. In those schools where the paint boxes are not supplied with any but the most essential colors, the knowledge of mixing is an absolute necessity. Some of the more

common colors made by mixing those found in the average paint box are yellow green, by adding a little Prussian Blue to Indian Yellow; dark green, by adding a little Indian Yellow to Prussian Blue; olive green, by mixing a little dark Cadmium to dark Hooker's Green; and apple green, by adding a little light Cadmium Yellow to Emerald Green. Violet may be obtained by mixing Cobalt Blue and Carmine, using more of the former to produce mauve. To make a deep purple, Crimson Lake and Prussian Blue should be combined. A satisfactory black will result from a combination of Cobalt Blue, Crimson Lake and Dark Cadmium Yellow, while gray requires a mixture of Cobalt Blue and light Ivory Black. Red may be made by adding light Cadmium to Carmine. To get the color mahogany, a little black may be combined with Vermilion. Orange is obtained by mixing some Vermilion with light Chrome Yellow. In order to make dark brown, Vermilion may be mixed with black. Raw Sienna may be made by adding a little black to Dark Cadmium. Of course the actual shade of each color depends on the amount of water used, and as this knowledge can be obtained only by repeated trials, the children should be encouraged to try out their colors in the making on scraps of drawing paper, to prevent the ruination of a shade and the wasting of paints.

For the month of November vegetables may be drawn throughout the grades. If the children have raised some in their home or school gardens, individual specimens will easily be obtained. A great deal of natural interest will be aroused in this lesson for the pupils will have learned many interesting

facts concerning the growth and general characteristics of these vegetables from their agricultural project. The appeal of the subject drawn is always greater when it has been encountered before in the child's experience and when it comes into such close contact with him as an individual specimen must when placed on his desk. Such vegetables as onions, beets, carrots and turnips produce more effective results as they offer pleasing contrasts when the entire plant is used. A novel black-board calendar for this month consists of a large pumpkin in the center, in which the figures are written, surrounded by vegetable gnomes all running toward the center. The vegetables themselves should be in colors with facial expressions, arms and legs drawn with charcoal. The expressions should be adapted to the variety of vegetable seemingly most fitted for it, such as sadness on the onion, fear on the potato, joy on the beet, ill-nature on the carrot, a savage expression on the turnip and one of timidity on the parsnip. This calendar never fails to be hailed with delight by children of primary grades.

If there is sufficient time before the Thanksgiving work begins, the pupils may do a simple black and white drawing, the lower grades using black crayons and the upper, black paint diluted with black ink. Scenes in which individual trees, water, ships, lighthouses and islands are the main features are more suitable than those depicting forests, shrubbery, a group of buildings or any general mass of objects. As the success of these drawings depends on the sharpness and clarity of the outlines, very simple scenes containing a few distinct objects should be selected.



A collection of these black and white drawings makes a very attractive exhibit. The majority of these drawings may be done on paper of which the length is double that of the width, as the results are more effective.

The Thanksgiving work for the month depends largely on the program for that day. If an entertainment is to be given, the drawing period may be utilized for the preparation of programs, invitations, place cards and posters. Many a pleasing design for this work may be found on old Thanksgiving cards which the pupils may be asked to bring for the lesson. If no school activity is to take place, the children may simply copy their favorite designs during the drawing period, or they may illustrate appropriate compositions or booklets written for a language lesson, or a suitable poem such as *The Landing of the Pilgrims*, or selections from the *Courtship of Miles Standish*.

The work of December should be planned to follow the lessons on coniferous trees in nature study. Specimens of the twigs and cones may be borrowed from the nature study collection and reviewed, to stimulate interest. Sketches of landscapes depicting a small group of evergreens near a solitary dwelling surrounded by a wide expanse of snow, should be kept as simple as possible, to portray the snow successfully. As a rule they are more effective if done in black and white. A conventional border of evergreens may follow the landscape study. It may be used to decorate the printing of each pupil's favorite memory gem. The pupils showing particular skill in this kind of work may be allowed to draw a blackboard border of the same design for some primary room.

Alternating a group of these trees with the customary stencilled design of the Santa Claus border makes a pleasing variation. The Christmas work in drawing necessarily depends on the school activities, and programs, invitations, posters, cards, and Christmas stockings may be prepared accordingly. In the primary grades constructive work should play an important part during the holidays as there is so much material from which to select.

During the month of January mechanical work should be emphasized. Perspective may be introduced by the cube, sphere and rectangle. In the lower grades constructive work may be continued by making cubes and rectangles from paper. Constructive work plays an important part this month in even the upper grades as calendars are made throughout the classes. They should be made of brown, gray or green paper with the drawing preferably in black and white, and they may be elaborate or simple according to the time allotted for the work.

Perspective work may be done through the month of February, when the subject may be the corner of a room, either at school, at home or one drawn from a copy. In order to provide each child with a copy, the teacher may hectograph a sufficient number from the original drawing. Constructive work is also taken up this month as the children throughout the grades make valentines. By correlating the work with language the children may make suitable illustrations for the verses written that period. If this work is efficiently supervised, the sentimental will be avoided, and an effort will be

*(Continued on page xvii)*



## Art in Japanese Schools

KATHERINE THAYER HODGES

ALTHOUGH modern Japanese art is said to be declining, the work of its masters of the past is fully recognized and promises to be revived by the rising generation. This optimistic viewpoint has been taken by many who have witnessed the exhibition of several hundred drawings by Japanese school children which is being shown in art galleries and schools all over this country.

These drawings, made by children from six to fifteen years of age, in what would correspond to our grammar grades, show that the method of instruction in the schools of Japan differs but slightly from that of our own schools. After the galmour of the unusual in style and subject has worn off the critic recognizes a strong appeal in the naïve quality, and the lack of beguilement with which many exhibitors have approached their subjects. Interest, on the other hand, lags at once when others have attempted to turn out sophisticated studies, without originality.

Especially in drawings of very young children a surprising amount of thought is displayed. This is expressed by little tots playing games; by representations of their national festive days, and particularly by scenes illustrative of folk stories, in which the exhibitors are in most natural and creative gesture. Through these special drawings, expressive of curious symbols and traditions, there breathes something of the spirit of old Japan in which chivalry, heroism and devotion animated its proud

warriors. It is in the work of the older pupils that one detects a mingling of Eastern and Western standards of art and the exhibitors become copyists rather than creators. But, however crude the expression may be, in the majority of the drawings one is amazed at the profound feeling which has filled the work with a human quality of touching power. The spectator is also enabled to see something of the incalculable influence which art has exercised on the character of the nation through its children down the centuries. The paramount virtues—charity, patience, energy, and all that results from self-conquest—have evidently been well instilled into their minds.

Prominent among the drawings is the rising sun, expressive of patriotism for their beloved country. Then there are drawings of gay decorations for the boys' and girls' festivals, studies of wooden shoes worn by all classes, a rainstorm with ladies walking under an umbrella. Nature has its individual aspect for the Japanese as well as for the American child. Many drawings show the much loved cherry blossoms in their pink beauty; outing adventures illustrated by butterflies, birds, flowers and kites, picnic excursions and boating scenes. Through these drawings there is portrayed the manners, occupations, and amusements of the people of Japan as a fairyland of beauty, removed from gross realities.

*(Continued on page xv)*



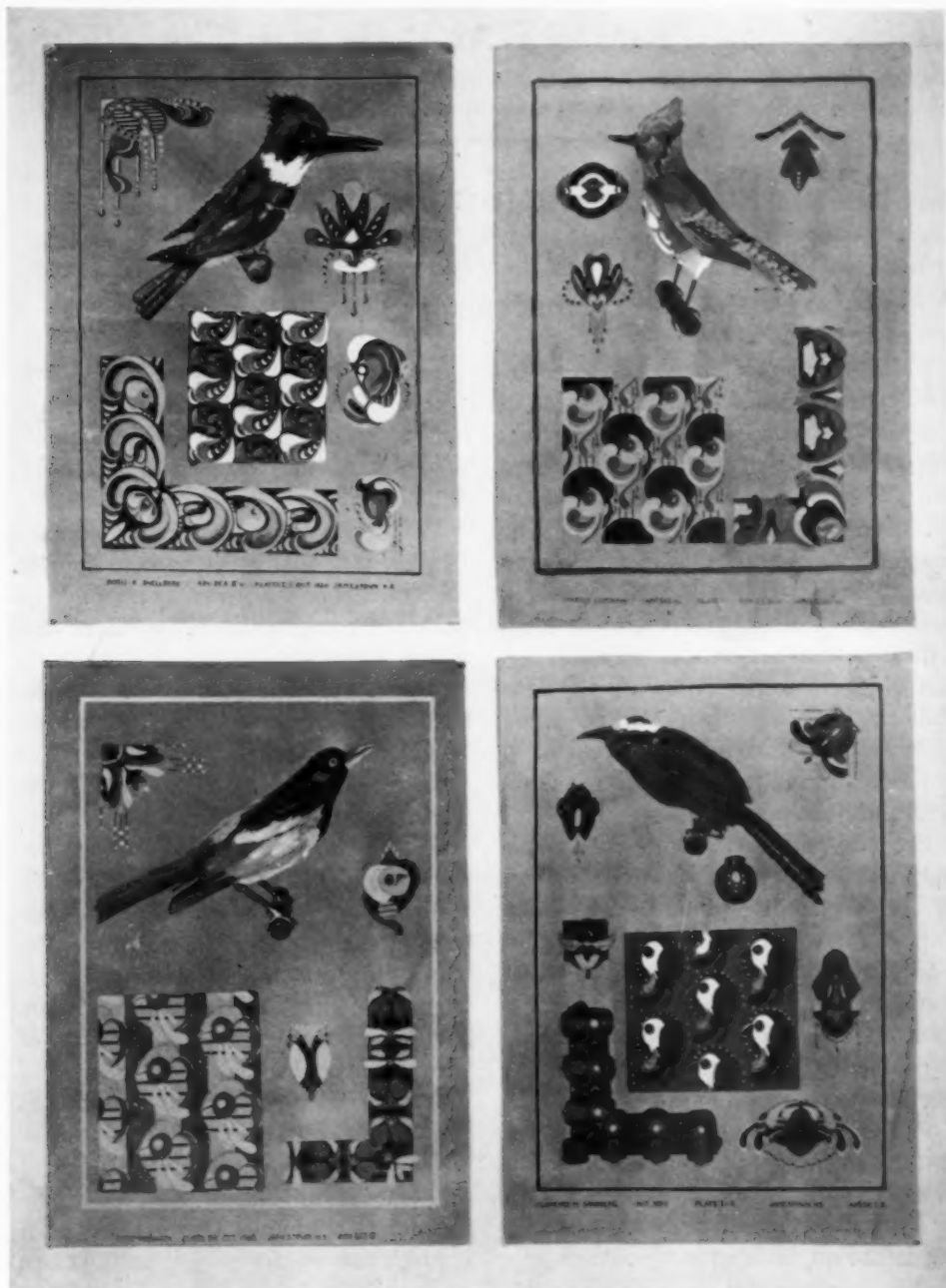
A WATERCOLOR SKETCH MADE BY A STUDENT IN THE GRADES IN JAPAN. THIS WAS ONE OF MANY SHOWN IN AN EXHIBITION OF JAPANESE SCHOOL CHILDREN'S WORK HELD IN THIS COUNTRY

*The School Arts Magazine Alphabeticon, June 1925*



ANOTHER ESPECIALLY GOOD EXAMPLE TAKEN FROM THE WORK OF JAPANESE SCHOOL CHILDREN. THIS COLLECTION WAS ARRANGED BY THE JAPAN SOCIETY OF BOSTON

*The School Arts Magazine Alphabeticon, June 1925*



AN INTERESTING PAGE OF BIRD DESIGNS MADE UNDER THE DIRECTION OF BLANCHE H. WOODFORD, INSTRUCTOR IN ART, JAMESTOWN HIGH SCHOOL, JAMESTOWN, N. Y. BOTH COLOR AND DESIGN MOTIFS MAY BE OBTAINED IN THIS WAY

*The School Arts Magazine Alphabeticon, June 1925*

## HELPS FOR PRIMARY AND GRADE TEACHERS

*This Department is conducted under the supervision of Miss Jessie Todd of Department of Art Education, University of Chicago*

## Essential Preparation for Successful Art Instruction in the Grades

CAROLINE JENKINS

THE necessary preparation or requirements for teaching drawing in the schools successfully, first of all, would be the same general requirements for the successful teaching of any or all elementary school subjects. The teacher should be a commonsense human being with a love for children and a real interest in helping them to an education that makes, not only a living, but life more worth living. We believe that art instruction helps the boys and girls, as the future men and women, to get more out of life which makes it more worth while living.

Secondly, any teacher needs to be an optimist in order to brighten the lives of the boys and girls and make them happy, for we all know that when we find happiness in work we are most successful and the effect in our lives is more far-reaching. Within my experience, the boys and girls enjoy the drawing lessons and seem happy in the work. Therefore, art instruction brings interest and inspiration into the school's program of work.

The teacher should realize that drawing is not an isolated subject, but one that is practical and useful in all school work and is a means of preparation for a broader view of life's interests and a greater efficiency in life's activities.

Therefore, in a special sense, a successful teacher of art projects should have a sympathetic understanding of the values of an art training. Let us call attention to a few of these values.

We are all designers whether we want to be or not; that is, we have to do with the selections of objects with which we surround ourselves in all walks of life. When we buy a hat or a tie or select materials for a costume, we are designers. When we set a table, arrange a bouquet, plan a garden, hang a picture or write a letter, we are designers. When we build a house, decorate a shop window, or write an advertisement, we become designers. The home reflects the taste of the housekeeper. The costume reflects the taste of the wearer. The appearance of the place of business reflects the taste of the business man. The farm reflects the sense of pride of the farmer. The cleanliness, order and beauty of a town or city reflects the appreciation of good taste of its people.

The schoolroom reflects the taste of the teacher no matter how poor the equipment or shabby the building. An appreciation of art principles develops in the teacher a refined and cultivated taste which will result in orderly, neat, well-arranged school work, in an improved personal appearance, and in a



desire for more artistic and orderly surroundings.

The real estate agent appreciates the value to his business of good taste and order in the appearance of the house with its surroundings. The modern business man recognizes the aid that art can give him in each and every department of his business.

As a matter of fact, the principles of art touch every individual and are used more or less by all people in all walks of life. There seems to be an awakening of people throughout our country to the desire to improve their homes inside and out according to the best standards, and this, we believe, is largely due to the art instruction in the public schools.

What do we mean by the best standards? Surely not that of wealth and luxury and the possession of much goods. The standards of good taste are taught by the practical, commonsense application of the principles of color, line, form, harmony, contrast and proportion.

The following quotation is from President Paine's farewell address to the graduating class of Peabody College in June 1923: "It is the nature of man to love the beautiful, to be calmed by its glory, and rested by its contemplation, to work eternally for its attainment, and rejoice in its realization. Has the good God put this impulse into the very fibre of man for no purpose at all? I would beg you just as earnestly to consider the worthfulness to mankind and the worthiness in your own vocations of the concepts of beauty, for you are to lead the people to happiness as well as to light. May it not be that in the stress of a disturbed world, in our eager search for the practical values in religion, in statesmanship, in finance or in industry, we,

like the builders of old, have rejected the stone which shall become the corner of our civilization. The love of the beautiful possesses a most serious place in the practical affairs and in the practical minds of a practical people."

No one should be denied the right to know and appreciate the beauty about us, and art training helps the child to translate beauty into things of his own making, since all of us, old and young, learn to appreciate through doing.

Thus the art instruction in the public schools has its civic value in raising standards of taste and appreciation, and the practical value in its relation to the business interests of every community, and the spiritual, or cultural value. These values go hand in hand toward a training to bring about a broader view of life's interests and the best conditions of living.

Art is a comparatively new subject in our school program. Recently I heard an eminent educator say: "The education of today is for today. The subjects last to come to suit the civilization of today should not be the first to go."

The only justification of the teaching profession is the training of boys and girls, and we believe that the art instruction is a vital and important course in the school curriculum.

Although there is a certain divergence of aims and objectives in the field of art instruction, it is becoming more and more standardized; and it may be that a certain amount of discussion and disagreement in our educational system is a good thing, as in the physical world a combustion of positive and negative elements seems necessary to hold a balance and create energy.

We may find ourselves in the position

of some tourists traveling in the South who lost their bearings and stopped to get directions from a negro mammy. She said: "Wal, ya go down the road aways 'til ya cum ta the fork, and ya tak de lef' fork an' ya go on down and down de road 'til ya cum ta a big butter-nut tree an' den you'll know ya tuk de wrong fork." And so we may find that we have taken the wrong fork, but at least we are making progress in the right direction.

The grade teacher who appreciates these values cannot help but have the right attitude toward the drawing lessons—and attitude, rather than aptitude, if one must choose from the two qualifications, is more important and desirable. The successful teacher of drawing tries to understand the art principles involved in the project, the teaching aims and the adaptability of these principles to everyday problems; for example:

#### ANALYSIS OF TEACHING AIMS IN POSTER PROJECT

The practical and civic value. We know the truth of the adage, "Seeing is believing." We know that pictures are the universal language, speaking with a directness and force far greater than any book. A Chinese sage expressed a good truth when he said: "It is better to see once than to hear a thousand times." Therefore, lessons, in health, good English, manners, morals, kindness to animals, civic improvement, etc., may be forcefully taught to the children.

The cultural value. The teaching of the beauty of good margins and well-balanced masses of letters, neatness and accuracy in arrangement of parts, making the complete poster, are the same art

principles employed by the printer, the builder, the dressmaker; in the arrangement of household furnishings, the arrangement of flower beds, hedges, shrubs about the house. Also, the appreciation of these art principles aid in the selection of pictures, gift cards, books, etc., of good taste. Good spacing is the foundation of all fine quality in architecture, home decoration, costume, etc. In order to give constructive criticism to the pupils, the teacher should understand the principles of good spacing.

#### PICTURE STUDY ANALYSIS

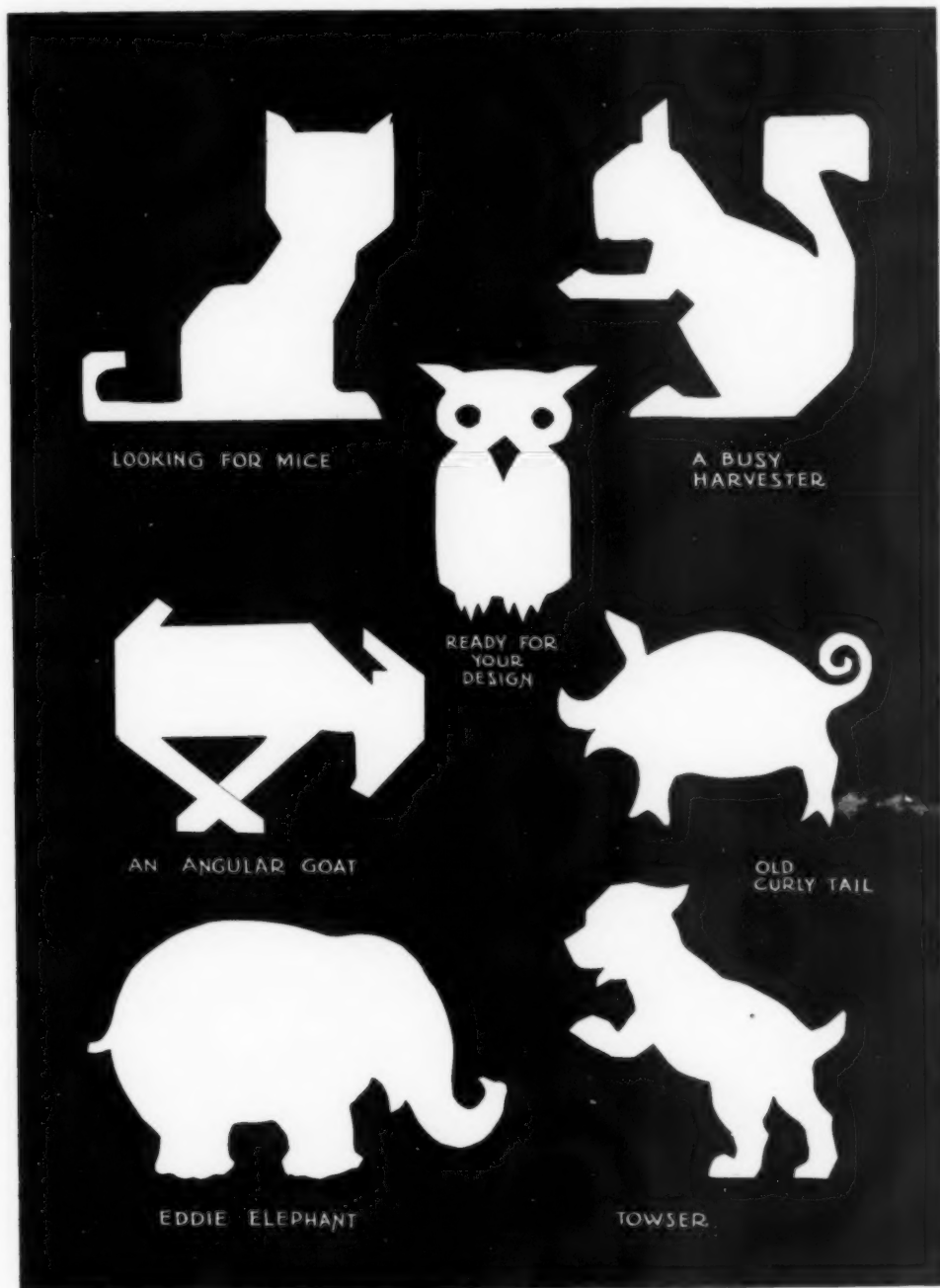
Practical and civic value. Teach the principles involved in the selection of frames for the pictures, ways of hanging and the arrangement of these pictures on the walls of the home.

Cultural value. We are all familiar with the value of this study; to know and choose good pictures as we choose good books. "A room hung with pictures is a room hung with thoughts." Let us give more attention to the selection of these thoughts.

#### COLOR STUDY ANALYSIS

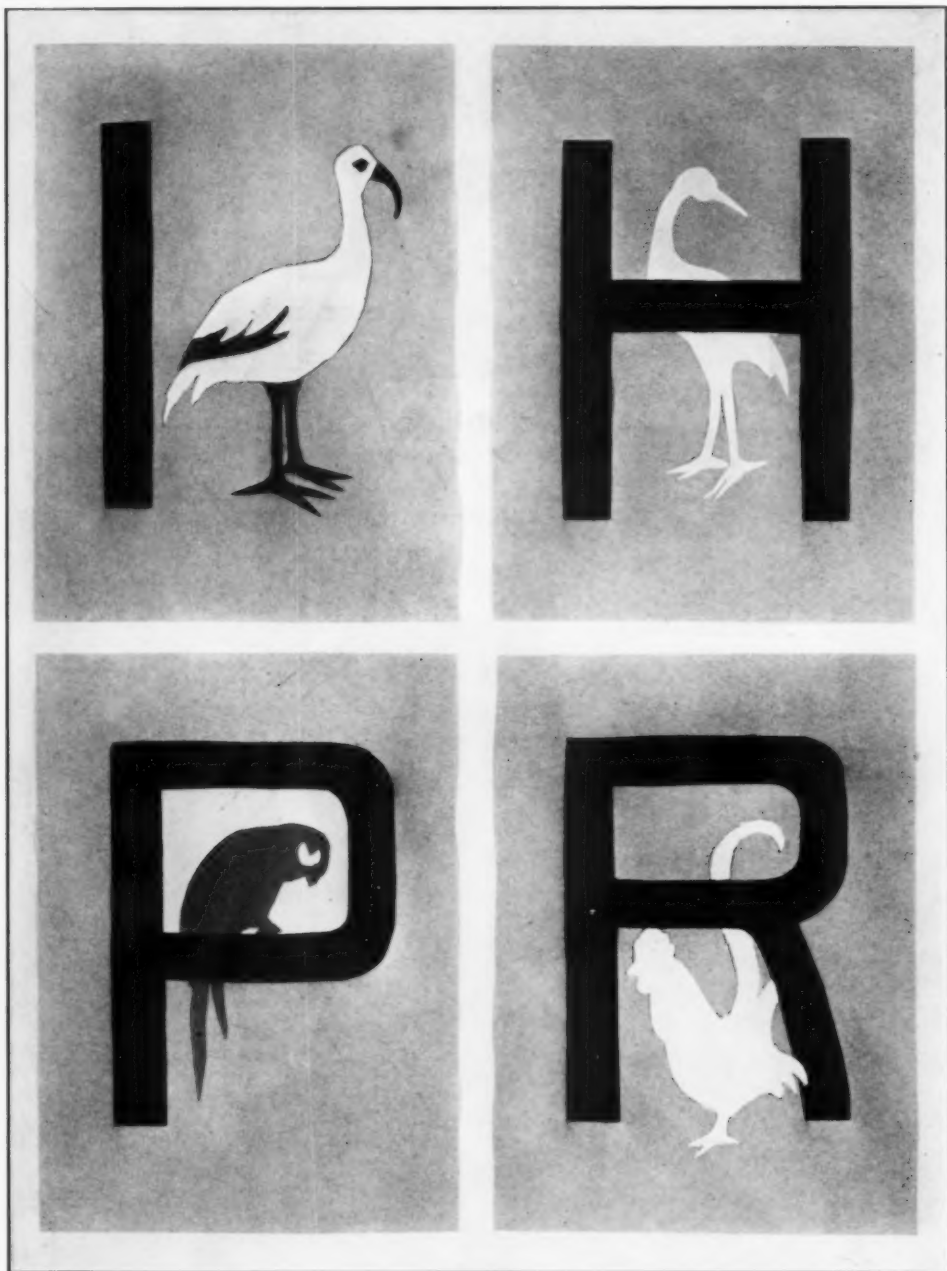
The knowledge of color values, color harmonies, color psychology, adds greatly to our fund of information and culture as a study by itself. The practical and civic value of this knowledge is important. The drawing project which deals with color, therefore, would give the teacher opportunity of realizing this color knowledge used later in practically all lines of business and in the home: that Mary, the pale blond, cannot use a bright color in her costume without causing the paleness to become more evident by contrast; that Ethel will choose a warm color to offset the poorly lighted

*(Continued on page xv)*



A FEW SIMPLE CUT-OUTS THAT CAN BE USED IN GRADE PROJECTS.  
THESE WILL BE FOUND USEFUL IN POSTERS, PLACE CARDS, AND BOOKLETS

*The School Arts Magazine Alphabeticon, June 1925*



SIMPLE CUT-OUTS SIMILAR TO THOSE ON THE PRECEDING PAGE WERE USED IN OBTAINING THESE ALPHABET DESIGNS

*The School Arts Magazine Alphabeticon, June 1925*

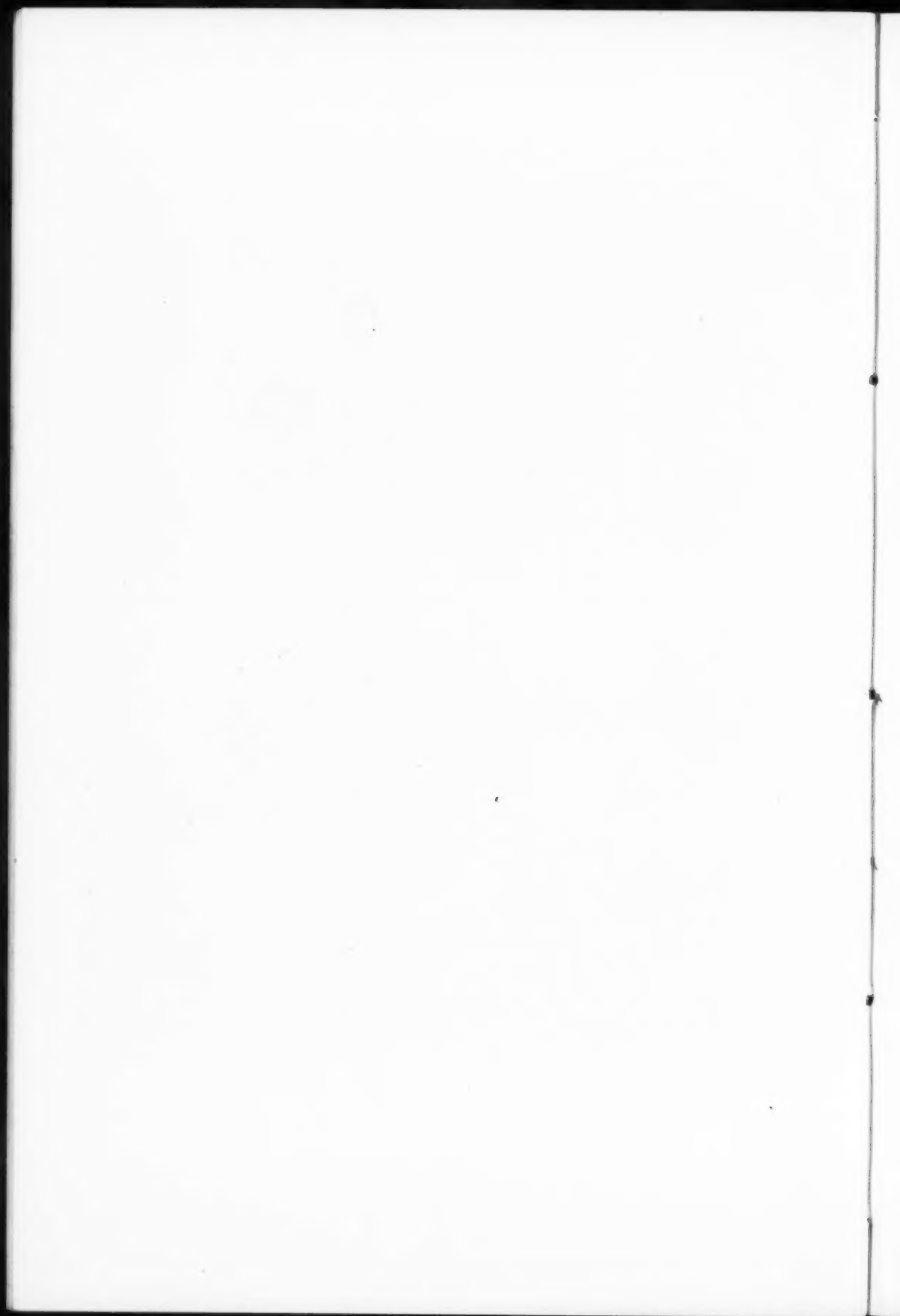


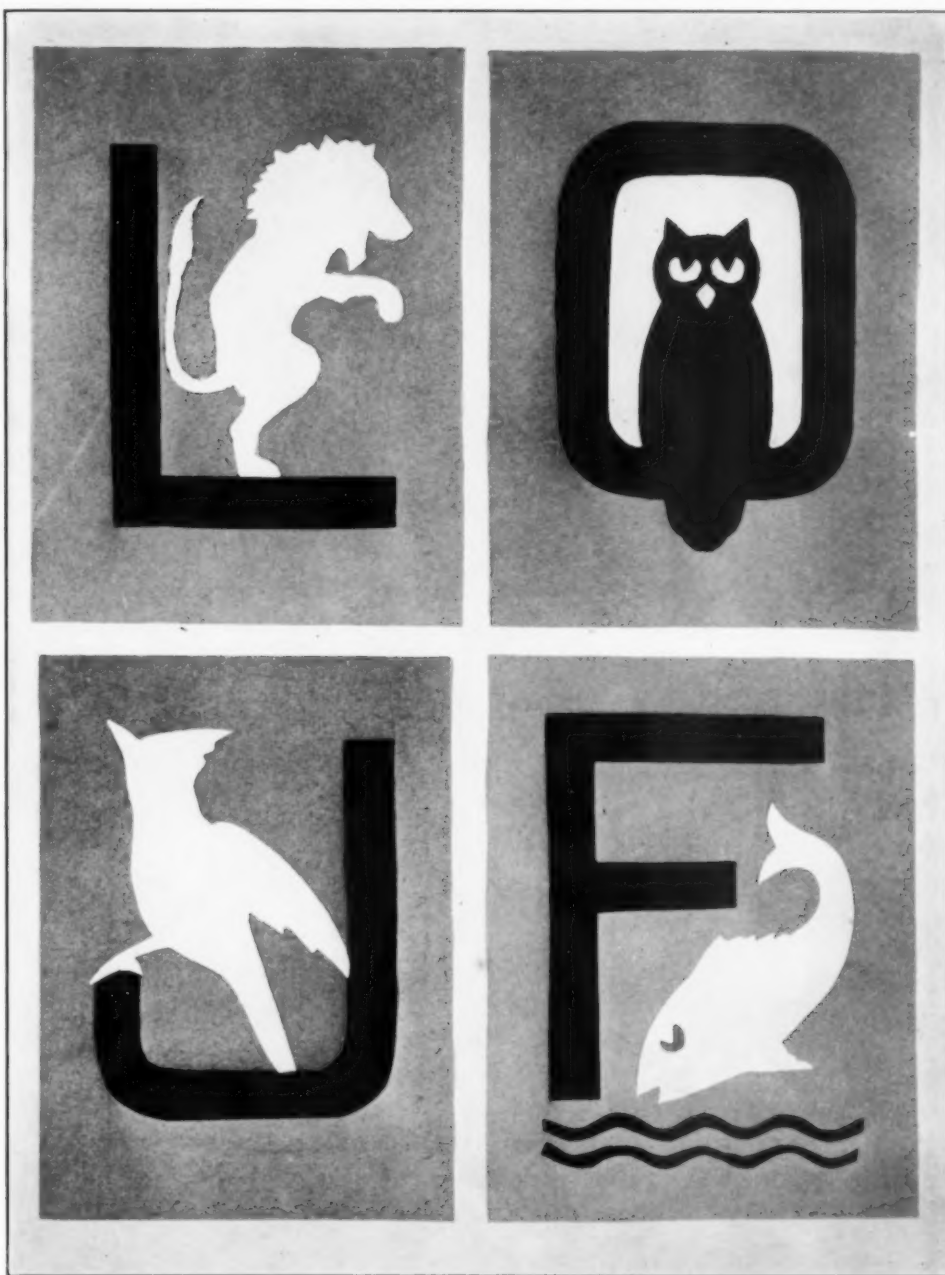
Alkmaar Windmill • Holland

The windmills of Holland are a picturesque feature of the rural life of a rural country. With the encroachment of motor pumps the windmill is slowly disappearing. Dutch organizations have been formed to preserve the prominent and typical windmills for all time. From a sketch on smooth paper with "Munsell Crayola" by Pedro J. Lemos.

Courtesy of BINNEY & SMITH CO., New York

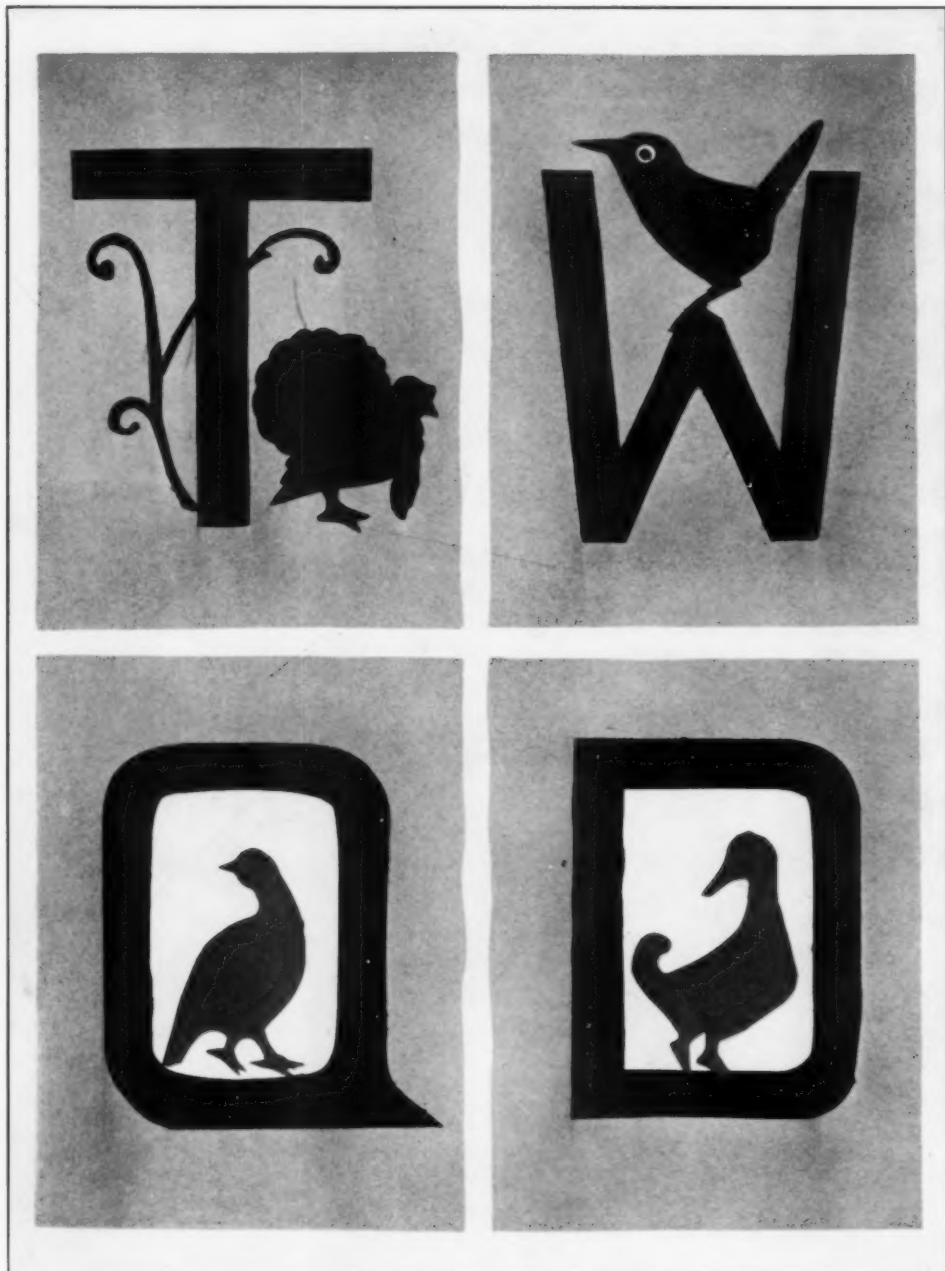






THIS AND THE ADJOINING PAGES WERE MADE BY GRADE CHILDREN UNDER  
THE DIRECTION OF MISS EDITH MCCOY, SUPERVISOR OF ART, NEWARK, OHIO

*The School Arts Magazine Alphabeticon, June 1925*



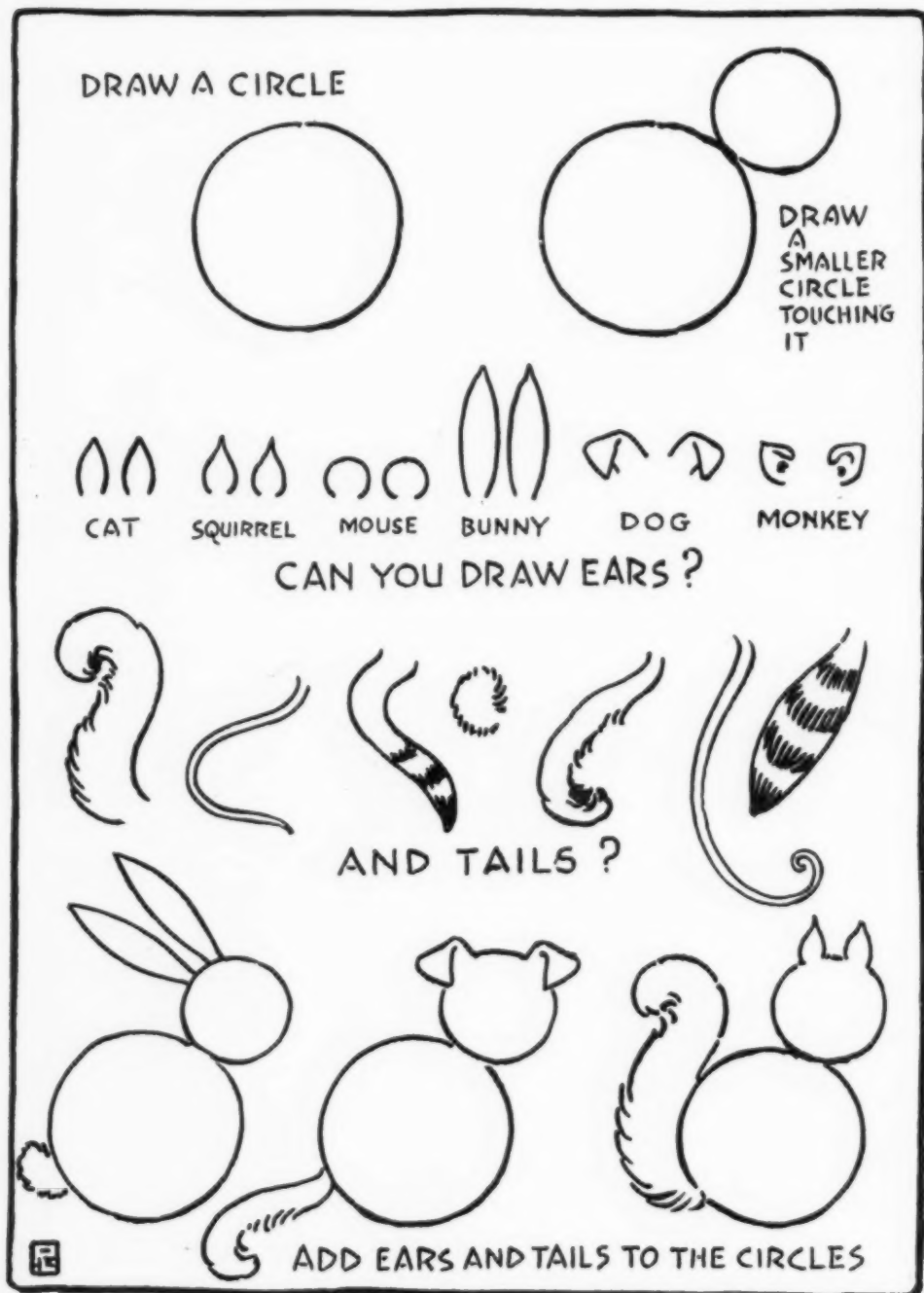
THE ORIGINALS OF THESE INTERESTING DESIGNS WERE DONE IN PLEASING TONES OF YELLOW, ORANGE, GRAY-BLUE AND BLACK

*The School Arts Magazine Alphabeticon, June 1925*



THIS PROJECT COMBINES ENGLISH, NATURE STUDY, COLOR, COMPOSITION AND CUT-PAPER WORK

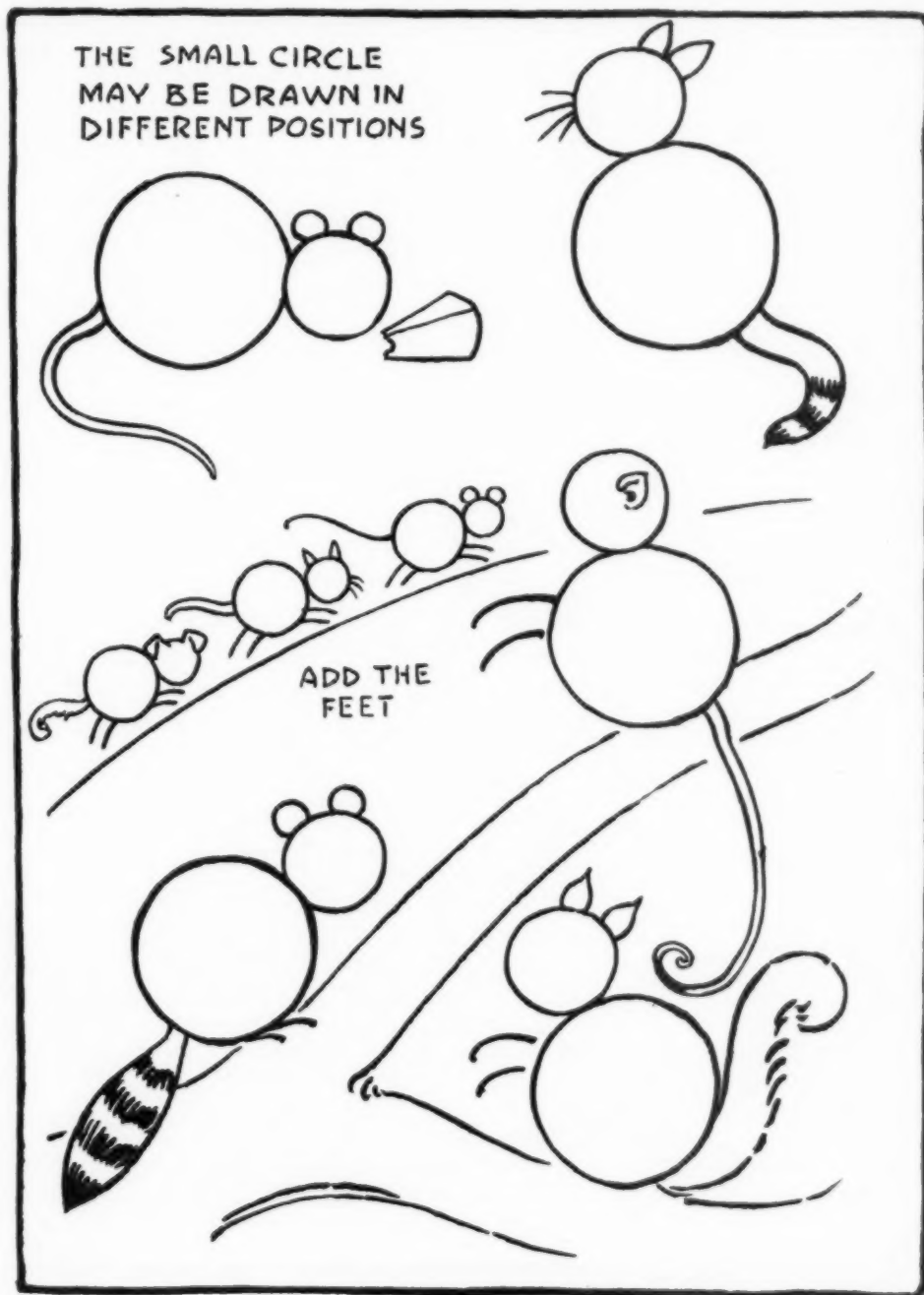
*The School Arts Magazine Alphabeticon, June 1925*



TWO PAGES WITH A UNIQUE IDEA. BY COMBINING THE SAME CIRCLES WITH DIFFERENT EARS AND TAILS THE YOUNG ARTIST PRODUCES A DECIDELY VARIED EFFECT

*The School Arts Magazine Alphabeticon, June 1925*

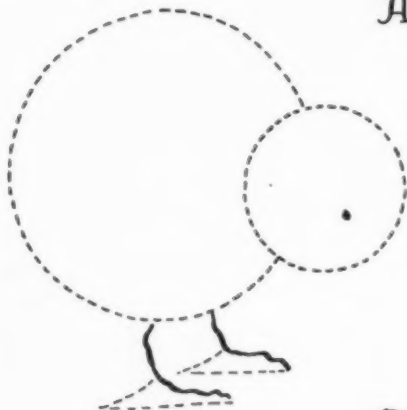




ARRANGING THE CIRCLES IN VARIED POSITIONS WILL HELP GIVE IDEAS FOR ACTION DRAWINGS OF DIFFERENT KINDS. THESE PAGES ARE ESPECIALLY PLANNED FOR THE LOWER GRADES

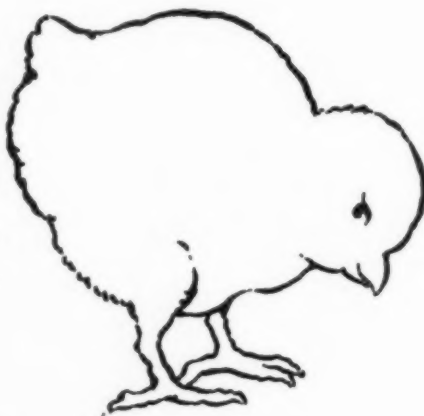
*The School Arts Magazine Alphabeticon, June 1925*

## AN EASTER CHICK

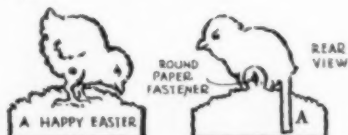


**C**hicks always make interesting drawings. You first block in the circles lightly in pencil. With these as guides, sketch in the details with a soft pencil or your colored crayons.

**Y**ou can obtain a good effect by sketching in white or yellow crayons on gray paper. EASTER CARDS, SPRING BOOK-LETS, AND CHRISTMAS TOYS, can be developed from this design.



JOHN  
T.  
LEMOIS



A chick that moves makes a good Easter card. Move strip A up and down and chick will eat his breakfast.

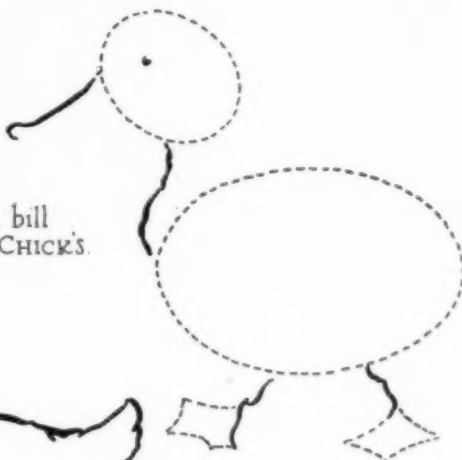
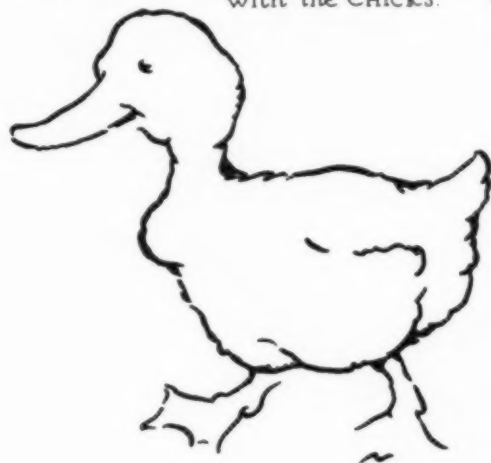


An Easter Greeting or PLACE CARD may be made by adding flower motifs & lettering.

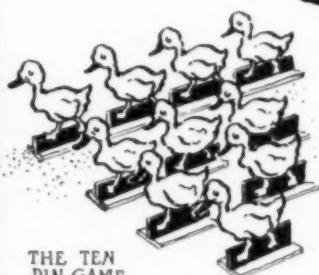
SOME MORE USEFUL PAGES. THIS TIME WE SEE HOW EASY IT IS TO DRAW A CHICK AND DUCKLING. ALONG ABOUT EASTER TIME THE LITTLE ARTISTS WILL HAVE USE FOR THESE

## DANNY DUCK

**D**ucks and chicks are much alike. You draw the two OVALS and connect them with the neck lines. Compare DAN DUCK's feet and bill with the CHICK's.

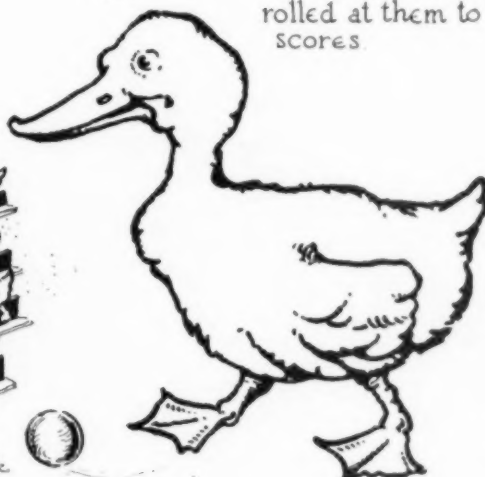


**A** little DUCK like this makes a fine wooden toy. Six of them, made from cardboard and glued onto wood bases can be used as part of a game similar to TEN PINS, where a ball is rolled at them to make scores.



THE TEN  
PIN GAME

Ducks- White & Cream  
Bills-Orange Stands Black.



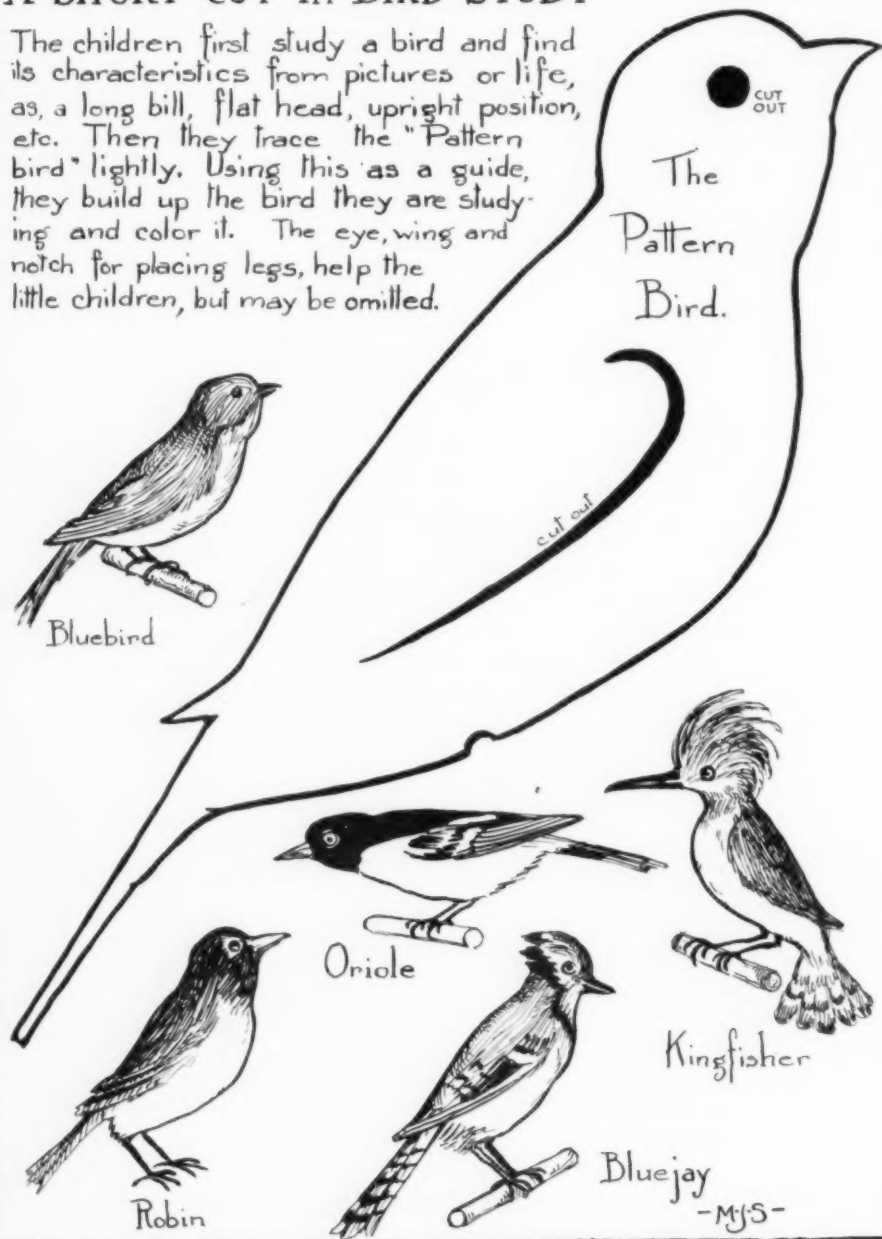
JOHN  
T.  
LEMONS

DANNY DUCK MAKES A SPLENDID GAME WHEN DRAWN ON CARDBOARD IN CRAYONS, CUT OUT AND MOUNTED ON A WOOD BASE

*The School Arts Magazine Alphabeticon, June 1925*

## A SHORT CUT IN BIRD STUDY

The children first study a bird and find its characteristics from pictures or life, as, a long bill, flat head, upright position, etc. Then they trace the "Pattern bird" lightly. Using this as a guide, they build up the bird they are studying and color it. The eye, wing and notch for placing legs, help the little children, but may be omitted.

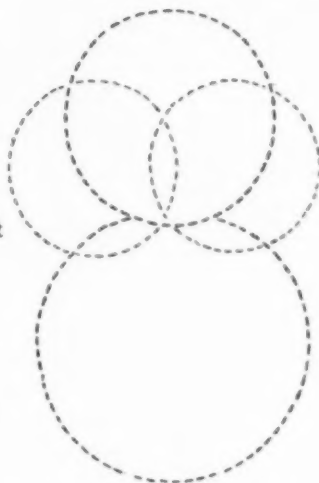


A VERY HELPFUL SUGGESTION, PLANNED BY MISS MARGARET J. SANDERS OF NEW HAVEN, CONN.

*The School Arts Magazine Alphabeticon, June 1925*

## FOR HALLOWEEN

**T**his OWL is just right for a HALLOWEEN CUT-OUT. If you are planning a party he can be used on the INVITATION, and with a card in his bill, for PLACE CARDS. First, draw the large circle, next the medium size one, and last, the smaller ones.



**T**hen draw your Owl's outline over these light circles. Accent your lines wherever they come together.



**A** WHITE OWL with LIGHT GREEN eyes would look well pasted on BLACK paper.



PLACE  
CARD

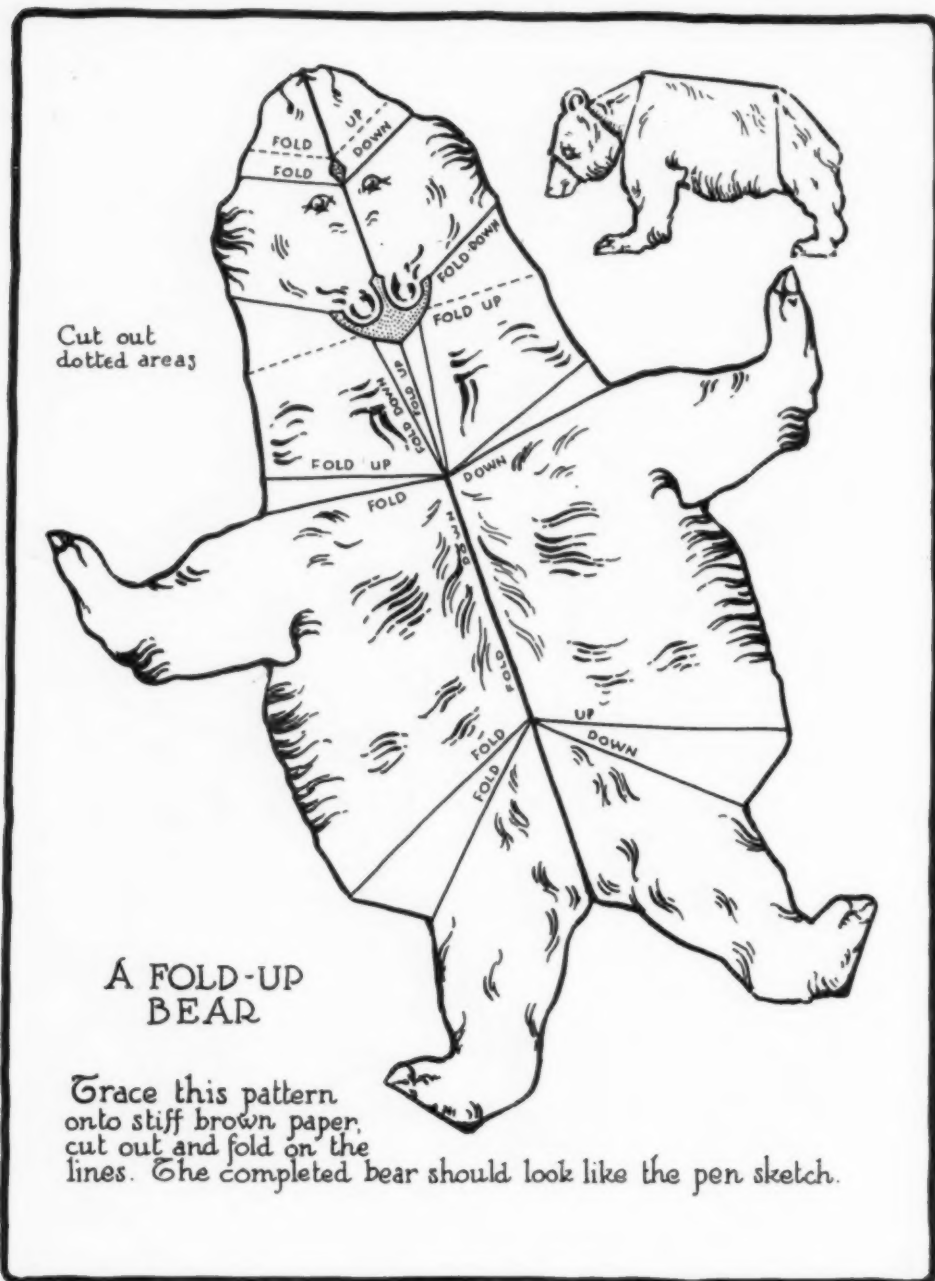


INVITATION ■■  
Owl is made in  
colored papers  
pasted on black.

JOHN  
T.  
LEMONS

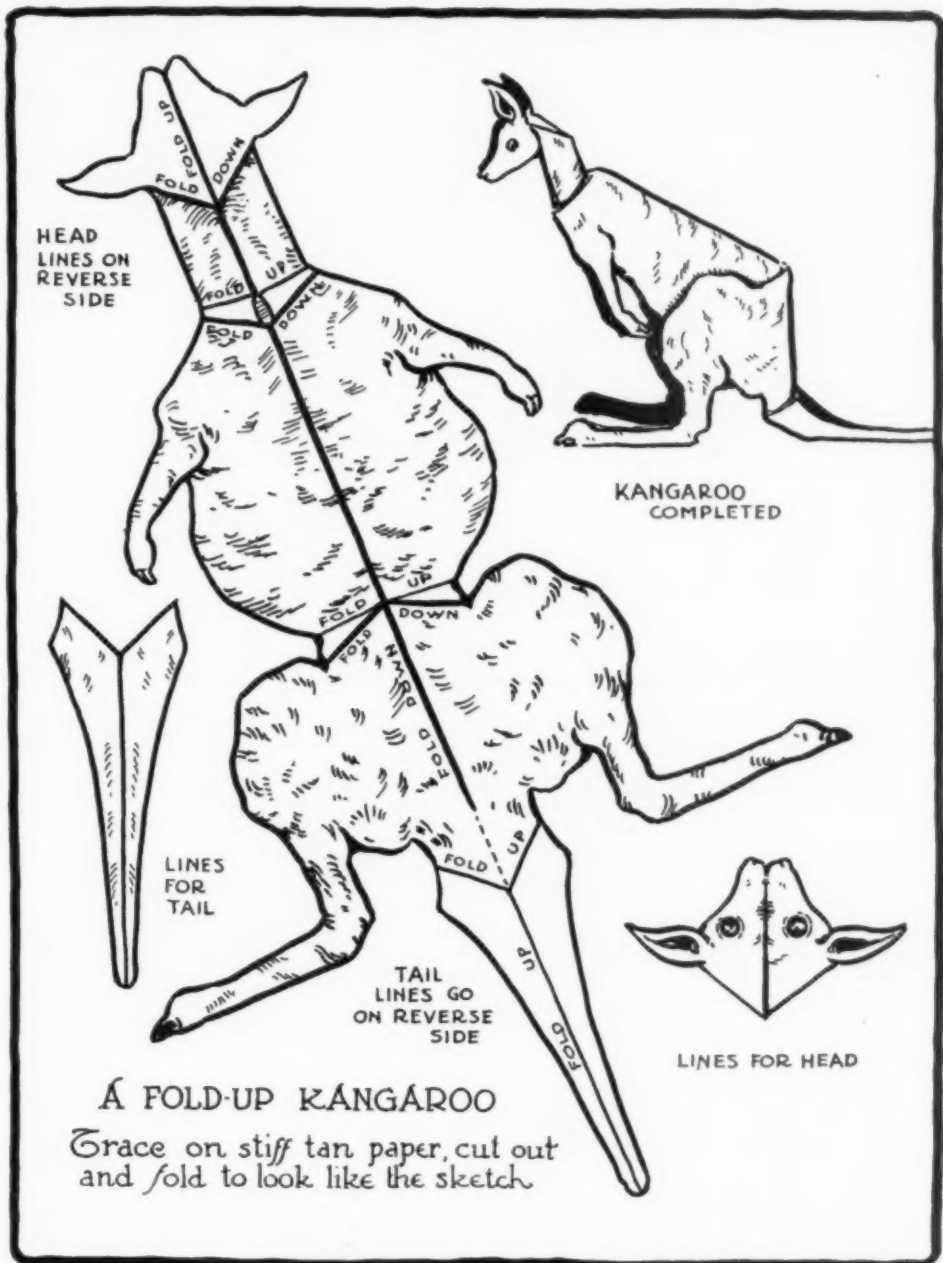
DON'T FORGET TO USE THIS WISE LITTLE OWL WHEN HALLOWE'EN COMES AROUND ONCE MORE. HE WILL BE USEFUL IN PLANNING ROOM AND TABLE DECORATIONS



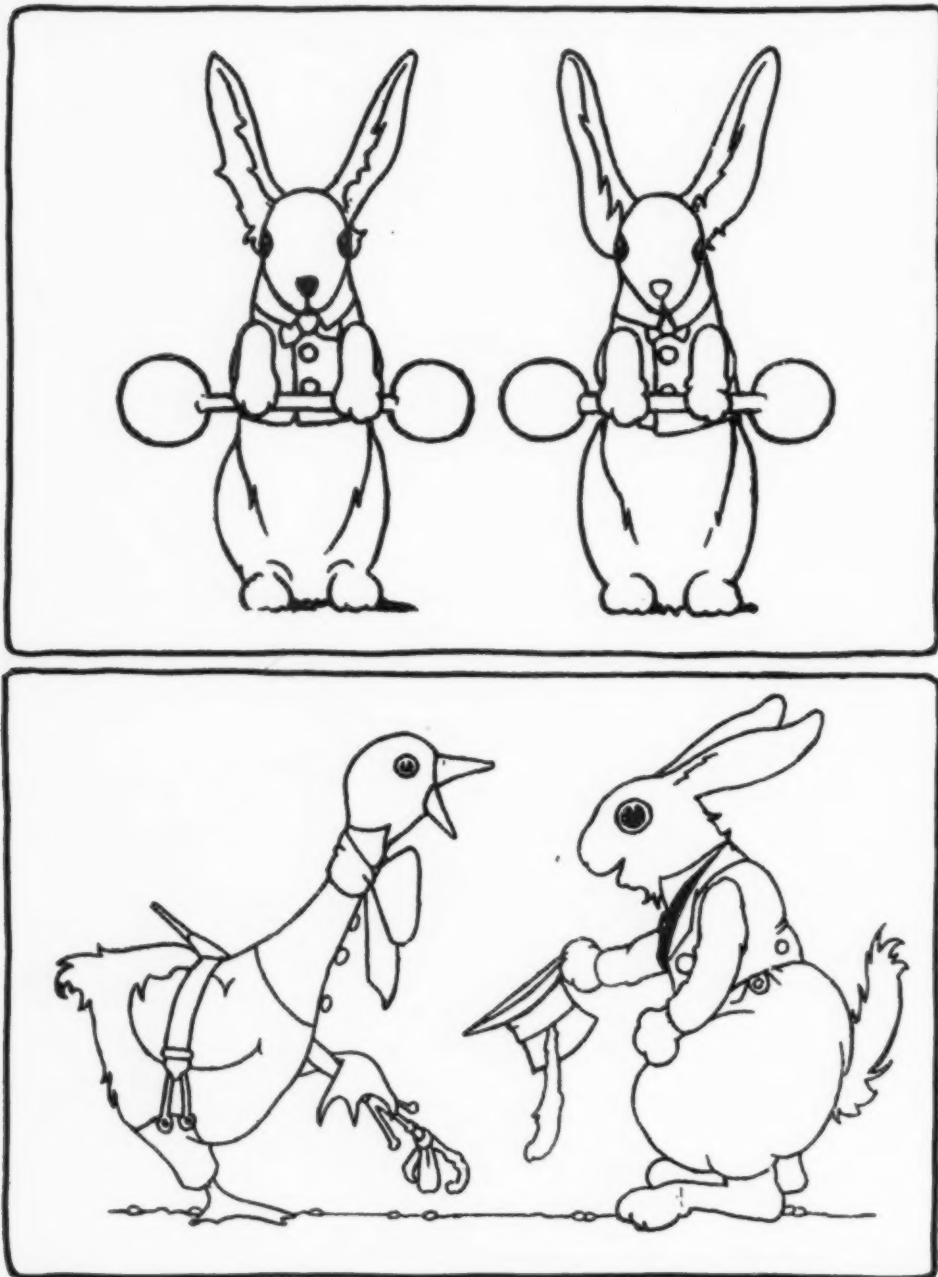


TWO EXCEPTIONALLY CLEVER FOLD-UP ANIMALS. THESE ARE LARGE ENOUGH TO TRACE AND ARE MADE OUT OF A SINGLE SHEET OF PAPER

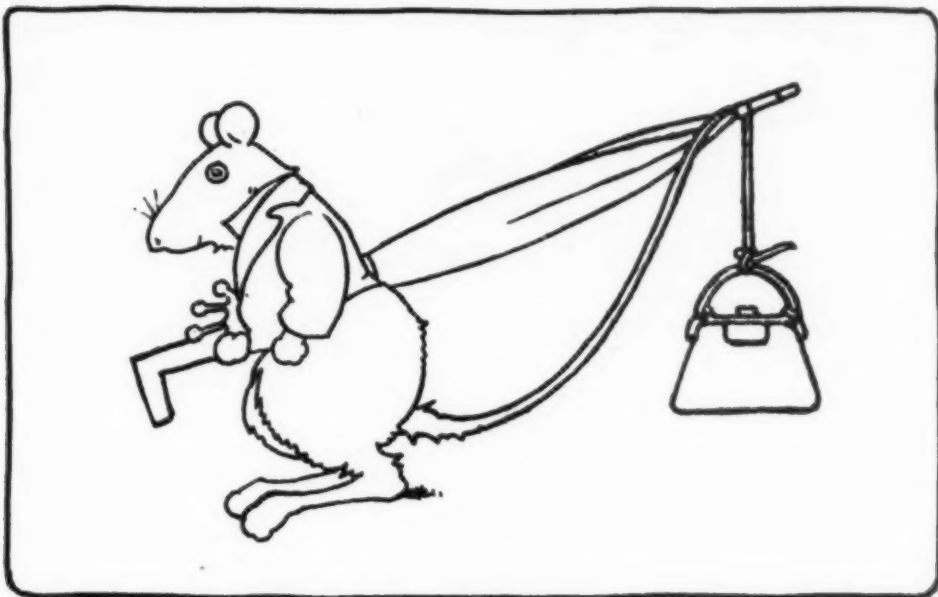
*The School Arts Magazine Alphabeticon, June 1925*



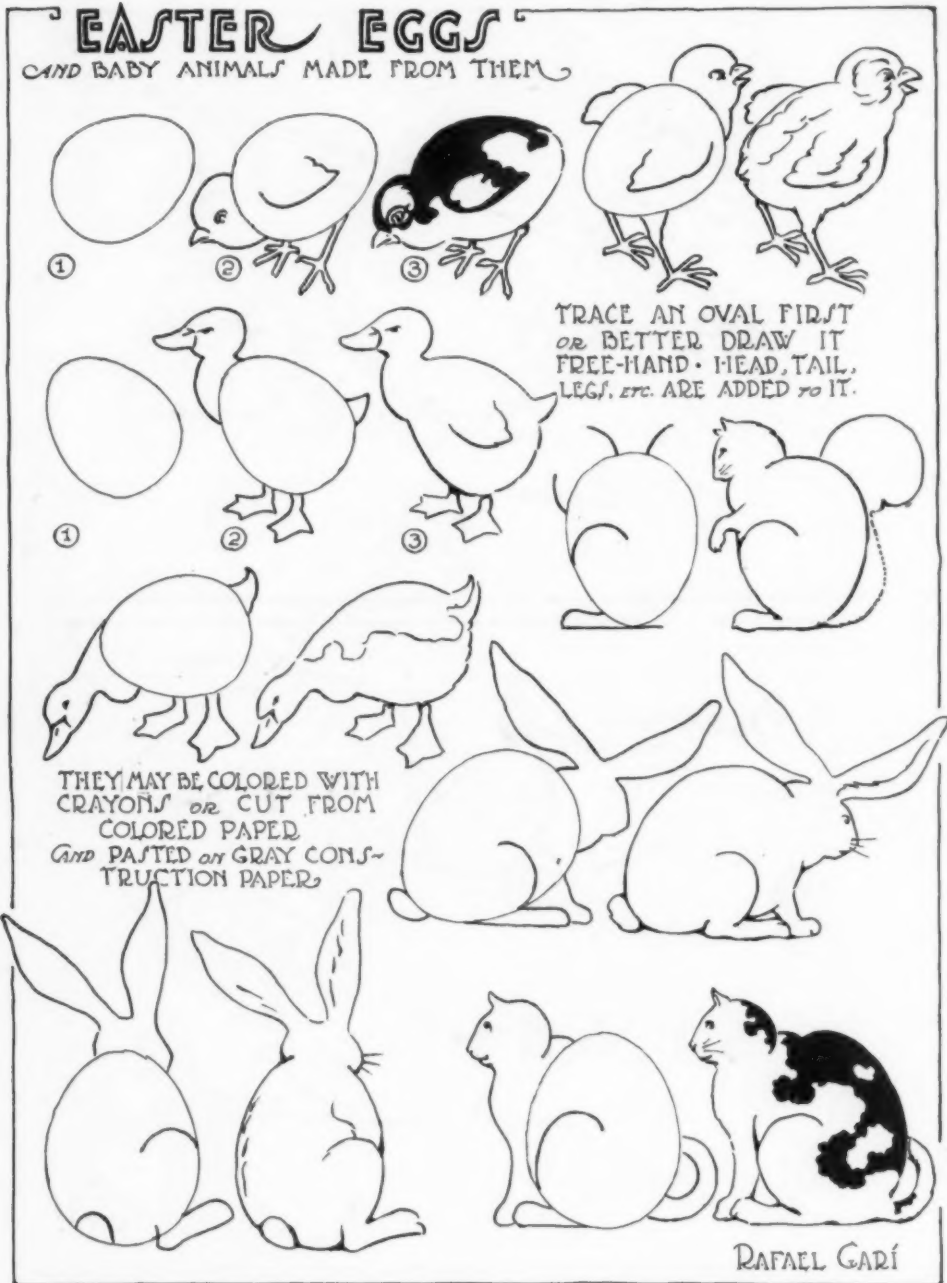
BOTH OF THESE ANIMALS ARE PLANNED SO THAT THEY WILL STAND WITHOUT ANY PROPS OR BRACES, AND ARE DESIGNED SO AS TO APPEAR TO HAVE THICKNESS AS WELL AS HEIGHT AND BREADTH



CHILDREN WILL CONSIDER THE DRAWING LESSON PLAY WHEN GIVEN PROJECTS LIKE THE ABOVE. PERSONIFIED ANIMALS HAVE A CHARM WHICH ALWAYS APPEALS TO THE CHILD'S IMAGINATION



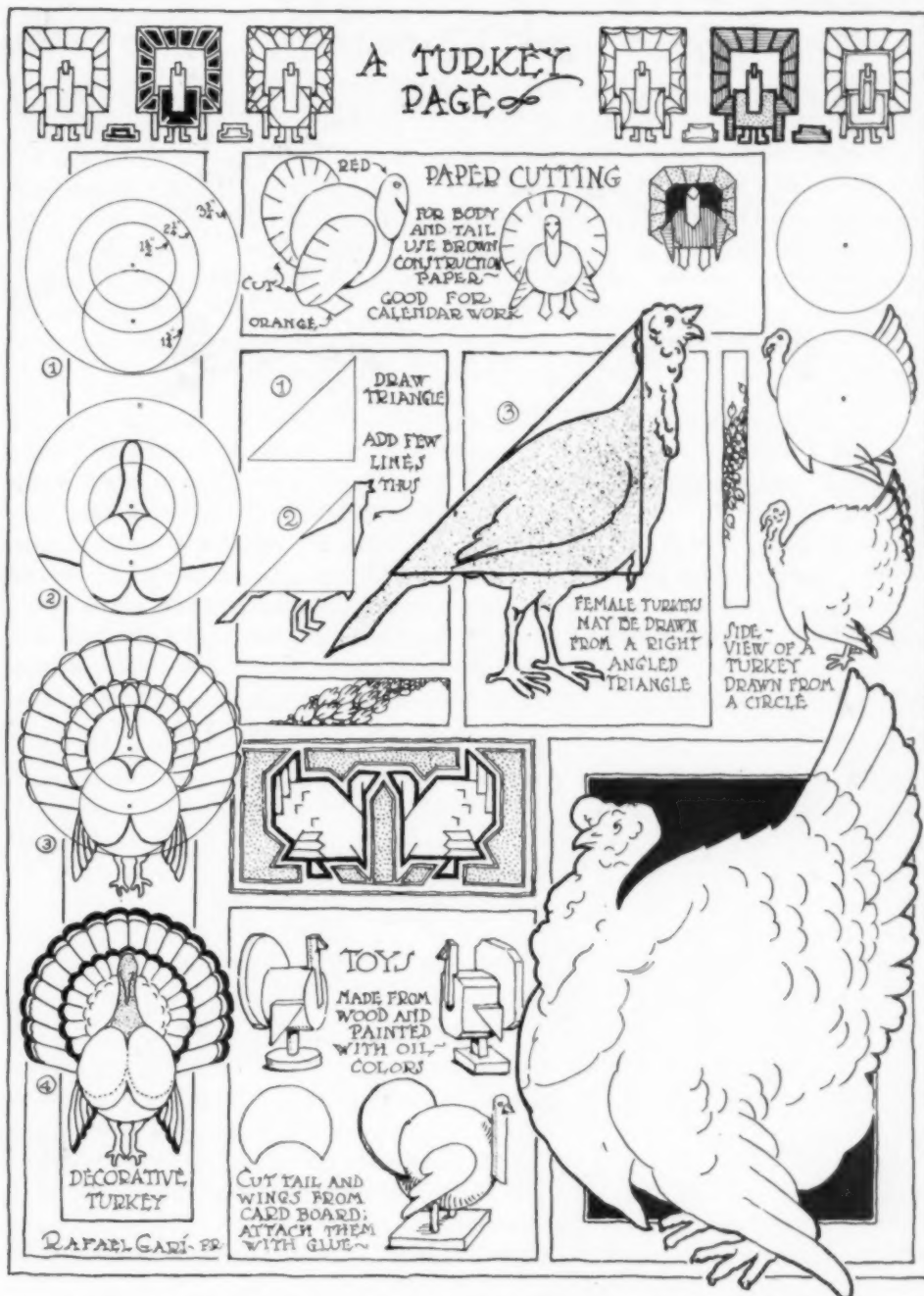
THERE IS A SIMPLICITY OF TREATMENT AND A HUMOROUS TREND THAT MAKES THIS TYPE OF DRAWING ESPECIALLY VALUABLE IN GRADE AND PRIMARY CLASSES



MR. RAFAEL GARI, OF MAYAGUEZ, PORTO RICO, SENDS IN TWO PAGES FULL OF GOOD IDEAS. PRIMARY AND GRADE TEACHERS WILL FIND THESE OF EXCEPTIONAL HELP

*The School Arts Magazine Alphabeticon, June 1925*





THESE DESIGNS ARE MORE ADAPTED TO HIGHER GRADES THAN THOSE ON THE OPPOSITE PAGE. THE WOODEN TOYS SUGGESTED WILL BE POPULAR WITH ALMOST ANY BOY OR GIRL

## Book Reviews

The new editor of *APPLIED ARTS DRAWING BOOKS*, issued by the Mentzer, Bush Co. of Chicago, Ill., continues the record of marked improvement with every new edition. New color plates, accenting the subjects of civic art, interior decoration and posters have been added. Most of the new pages have been executed by Arthur Guptill and Mr. Koch who have set new standards for text book illustrators. New adaptable pages of design have replaced the former ones and prove a welcome change from the previous plates. This series of drawing books has been widely used and bears the reputation of being the handsomest series of drawing texts printed. The advisory board of editors are Walter Scott Perry, Walter Sargent, Florence H. Fitch, and Frederick G. Bonser.

The new edition of *PRACTICAL DRAWING BOOKS*, published by the Practical Drawing Company of Chicago and Dallas, Texas, has appeared in new cover and new arrangement throughout. The editorial committee is composed of Royal B. Farnum, C. Valentine Kirby, Lida Hooe and George Sheldon Dutch. The books are extensively used in many schools and are announced as teachable drawing books. With such a series of text books as are being printed by several publishing houses, is it any wonder that marked progress is being made in art education? The more books of this type that are being issued, the better it will be for American Art Education. It is hoped that each few years will see new editions issued to keep in step with the new demands and advanced ideas.

*ORGANIZATION AND TEACHING OF ART*, by Leon Loyal Winslow, Director of Art Education in the schools of Baltimore, Maryland, is a most useful book. It contains a rich fund of helpful information for both the trained teacher and the teacher in process of training. The six chapters cover the following subjects: The Art Education We Need, Educational Values in the Industrial Arts, An Elementary School Program, The Elementary Course of Study, A Secondary School Program, The Secondary Course of Study. Teachers who are seeking for definite outlines and practical classroom suggestions will find that this book will fulfill these needs. Publishers, Warwick and York, Baltimore, Md. Price \$1.70 prepaid.

*THE ART OF COLOR* by Michel Jacobs, Director of the Metropolitan Art School, New York City, is a book that is meeting with popularity everywhere. This book is not primarily a scientific book but is based on scientific knowledge. The Art of Color is a practical and simple treatise on color as a reference book for the artist, the printer and craftsman. It is fully illustrated with more than 100 illustrations in color, with reproductions of charts, the spectrum, color mixing and combinations, landscapes, portraits, posters, costume designs and interior decoration. To the artist and art teacher seeking for practical suggestions in the fascinating subject of color, this book will prove of exceptional value. Published by Doubleday, Page & Company, New York City. Price, \$7.50 net.

(Continued from page 615)

made to express a sincere wish, simply, clearly and artistically. As a further correlation with language the children throughout the grades may illustrate with individual drawings the simple compositions or booklets written on the lives of Lincoln, Washington and Longfellow.

The corner of a bedroom may be taught in March, and as this lesson gives a good opportunity to teach the use of harmonious, subdued colors, the drawing may be painted. For freehand sketching the pussy-willow, spice bush or some of the earlier birds just arriving may be selected. For St. Patrick's Day, card designs may be drawn and colored, with the shamrock for a border. If any Irish legends are written during the language period, they may be illustrated according to the desires of the individual, for the drawing lesson.

For the month of April the freehand drawing of birds may be given throughout the grades, with the subjects in different positions for each lesson. For Easter, cards and booklets may be planned and worked out by the pupils with the verses written for language. If agriculture is one of the subjects of the curriculum, a school garden may be planned at this time. After this school project has been carried out, the pupils will have learned the principal fundamentals and will be able to make individual plans for home gardens with little adult assistance.

Freehand sketches of the spring flowers should take precedence over other drawing in May, because of the wonderful variety of flowers from which specimens may be selected. For the lower grades daffodils, tulips, bloodroot and apple blossoms may be chosen as they are easier to draw and color than arbutus, violets, anemones, lilacs and swamp apple blossoms which afford pleasing work of a suitable grade of difficulty for older pupils. The daffodil, tulip and

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apple blossom lend themselves particularly well to conventional designs for border work. The daintier blossoms are more appropriate for designs painted on the May baskets which should be constructed in all the grades. The basket itself may be cut out in a tulip design, a simple and popular one in many classes.

For the month of June flower work should be recommended, the choice of subject depending on the flowers found in the community at that particular time. Booklets with dainty flower sprays may be made for a collection of poems or memory gems. Sketching the flower with the variety of butterfly by which it is most frequently visited is interesting to the pupils, especially if following lessons on the subject in nature study. The daisy, bluebell, wild rose and poppy are especially desirable for conventional designs. Landscape painting should be renewed this month as the material for interesting subject matter out of doors is unlimited at this time of year. After the final exhibit of the work of the year, to which parents and friends should be invited, the drawings should be handed back to their owners, replaced in their envelopes and taken home.

By thus correlating drawing, not only with the other subjects of the curriculum but also with the out-of-door interests surrounding the children in their daily lives, the work will be thoroughly motivated, and will succeed in bringing beauty to the hours spent in the school-room. Considering the unlimited resources at hand, how wonderful are the opportunities of a rural teacher in the presentation of this subject!

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\*Incorrect address in May issue.



(Continued from page 616)

Judging from the large number of drawings representing Japanese and American children shaking hands, the children from the land of the Yedo would welcome a closer acquaintance. The children of our schools are enthusiastic in their appreciation of the exhibit, and have copied many addresses with the eagerly expressed desire to write to the little artists in the Orient. Owing to the fact that English is a compulsory study in Japanese schools, the children are glad to correspond with American children.

The inception of the idea for this collection of drawings was a desire on the part of the Japan Society of Boston of which Cyrus Dallin, the sculptor, is president—for a closer acquaintance between the rising generations of the two nations. Japanese teachers while in this country on a tour of the schools returned the courtesy by asking for a collection of the work of American children. Accordingly a group of drawings was gotten together by the Society and sent to Tokio, Yokohama, Osako and other cities. It was greeted enthusiastically by both teachers and children when it was shown at the celebration attending the fiftieth anniversary of the establishment of the modern school system in Japan. This exhibit which was held first at the Boston Art Club, has been shown all over this country wherever there were requests for it.

(Continued from page 622)

room of northern exposure when planning the wall colors for her home; that John, the painter, will use his color harmony knowledge in choosing the body color, the trim and the right values for the interior, and exterior of house painting; that Charles, the merchant, will take great pride in the artistic display of his goods because he knows the value of this asset to his business.

For constructive criticism in color projects, the teacher should understand the meaning of the color terms: hue value, and chroma; the classified color harmonies: complementary, analogous, and monochromatic; the fact that grayed colors should be used for large areas and bright colors in smaller areas.

The progressive teacher with aid of pupils can build up a very helpful and inexpensive reference library by collecting picture prints found in advertising material, such as: lettering styles, gift cards of good design, business trade signs and monograms, perspective pictures, color harmony examples in fabrics, wall papers, etc.; also, furniture styles and all kinds of household design, nature pictures from garden catalogs and poster ideas. The collection and classification of this material is a help to both teacher and pupil.

The best teaching is that which results in giving the boys and girls the desire to know, and the ability to search out more of the subject.



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#### REPORT OF THE PACIFIC ARTS ASSOCIATION

The Pacific Arts Association held its first annual meeting on March 25, 26, and 27 in the new Palace of the Legion of Honor in San Francisco. Five states are represented in the membership. The Conference was characterized by a fine spirit of enthusiasm and joy in experiencing the consolidation of some four hundred people of like mind into one effective unit for the advancement of art. Some thirty speakers gave of their best thought in the nine sessions. The exhibits of school work were high in quality and beautifully arranged. A priceless collection of French paintings, sculpture and decorative arts representing the great masters of the 19th Century was sent from France to inaugurate the opening of the beautiful new building. This exhibition and the building and its setting in a beautiful park gave special inspiration to the meeting.

To mention a few high spots of the Conference: Miss Julia Hahn, Supervisor of Kindergarten and Elementary grades in San Francisco, described the advanced step being taken under her direction in which "art is an organic part of education." Her mention of the large pieces of paper, ten feet long, and ample pots of paint with numerous brushes standing enticingly in every classroom, and freedom of the children to use these in quantities, made all hearers wish to be children attending a San Francisco school. She seemed to think that children seated with folded arms are hampered in art production, that freedom for choice and for expression are prime considerations for growing organisms.

Miss May Gearhart, Art Supervisor in Los Angeles, explained how the test of art absorption is measured by the pupils' thought of real things: clothing, tables, houses, bank buildings, and she explained the skilled methods by which ideas of these are brought into disciplined thought habits.

Mr. B. Northcott Helph led a group discussion on "Humanizing the Home." Mr. Helph sees a spiritual significance, one may almost call it a metaphysical significance, in light, sounds, and in every article, material, color and form in the home. He led his group to realize that we must go far deeper than little exercises worked out on paper, according to "A's" system, "B's" system, or "dynamic symmetry," or "rhythm, balance and harmony," if we enrich our lives by physical environment.

An unusual stimulus was afforded by Lucien Labaudt, who is by profession a high class costume designer, and by avocation a vigorous painter of the Cezanne type. He reviewed on the blackboard types of pictorial expression using Courbet, Corot, Millet, Cezanne, etc., as examples. He sketched beside them costumes of corresponding design motif. Then on a living model he created marvelous costumes by simple arrangement of fabrics. This was a splendid exposition showing that all arts of design are one in expression of character.

Mr. Douglas Donaldson spoke of the relation of the hand crafts to the machine. He believes in beautifying the machine-made article, but also in increasing the number of those whose leisure is spent in hand production, as a more enticing field of activity than "bridge and golf." Mr. Roger Sterritt, of the Los Angeles High School, gave a most able analysis of those elements in the modern city which promote or sap a healthy art life: the stores, the motion pictures, the theatre, the realtors, and the responsibilities of the school art departments.

We were assured by experts that mercantile houses have urgent need for artistically trained salespeople and department managers, and we were given

specific instructions that the training demanded is not less in thoroughness to that required by a professional painter or sculptor.

One afternoon was given to visits: to terra cotta works, to furniture factories, to oriental stores, to choice residence tracts and buildings, to large commercial art studios.

While each participant departed with a much broadened horizon as to the need for increased wisdom to make art teaching effective in this Pacific West, yet there was much cause for satisfaction at the extent and quality of the work that is already accomplished.

Arthur B. Clark, head of the Graphic Arts Department of Stanford University, was re-elected president and Mrs. Agnes Ray, treasurer. Most of the former staff were re-elected as councillors. Next year's meeting will be held in Los Angeles.

THE FIFTH INTERNATIONAL CONGRESS on Art Education will be held in Paris this summer, July 27th to August 2nd, under the patronage of the Ministry of Public Instruction and of the Fine Arts of France. The Conference will be held in connection with the Exhibition of Decorative Arts,

and many of the discussions will make use of the exhibition material for purposes of illustration.

It is hoped that many of the American teachers of art traveling in Europe this summer will arrange to be present at the Congress. The membership fee for delegates representing institutions in the United States is fifty francs; for individual members, 25 francs. Friends accompanying the members may join the Congress as visiting members for fifteen francs.

American teachers and supervisors of art who have attended the previous Congresses can testify to the inspirational value as well as to the educational quality of such Congresses. This one promises to be of unusual interest because of the extensive international exhibition of design and handicraft.

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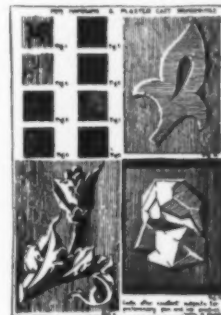
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## *Announcing a New Department*

### ART FOR THE GRADES

Good ideas from successful teachers! We are sure that all of our readers look forward to such a combination. The interest in our Primary and Grade department has grown to such an extent that the magazine has decided to make its scope broader and better than ever.

Beginning with the new volume in September, this Art for the Grades department will be conducted with the assistance of at least nine live, up-to-the-minute teachers and supervisors from the leading parts of the United States.

Each one of these associates is a specialist along certain important lines and has been chosen from that viewpoint. Some of them are better known to our readers than others, but the editors hope that all of these new associates will be much appreciated and dependable friends before many months have gone by.

MISS BESS ELEANOR FOSTER has long been identified with progressive art education in the United States. She has conducted a large number of Teachers' Institutes in rural districts and from this experience is planning to contribute a series of splendid helps particularly planned for teachers in the rural schools.

MISS JANE REHNSTRAND, head of the art department at the Wisconsin State Normal School, Superior, Wisconsin, has done much toward finding new ideas in school art education. Her experience in working with hundreds of teachers-to-be, who will teach art, will bring into our pages new methods for teachers everywhere.

MISS BEULA M. WADSWORTH has served as supervisor of the art department of the public schools of Kalamazoo, Michigan, during the past eleven years. Her interest in teacher training led her to engage during that time in Normal School summer instruction, and thus has been identified with the Michigan State Normal College, Ypsilanti, Western State Normal School, Kalamazoo, Michigan, and Bloomsburg State Normal School of Pennsylvania.

Miss Wadsworth's articles are full of inspiration and progressive suggestions, particularly as to new possibilities of ordinary materials used in classroom work.

MISS NELL ADAMS SMITH, who hails from the Sunny South, is a specialist in Normal Art work, and for the last five years Supervisor of Art in San Antonio, Texas. Those who know her personally will look forward to the much alive and enthusiastic suggestions that will come from her.

MISS AMY RACHEL WHITTIER is so well known to many of us that it almost seems unnecessary to list her work and position. Miss Whittier, who is at present Head of Teacher Training in the Massachusetts Normal Art School, the oldest Normal School in the country, has had wide experience with all those phases of classroom work that are so important in art teaching.

Readers will find many helpful suggestions as to organization, procedure, outline of courses and similar ideas from Miss Whittier's articles.

MISS JESSIE TODD, of the University of Chicago, is already a familiar name to our readers. Miss Todd's enthusiasm and progressive ideas can always be depended upon to produce gratifying results.

Miss Todd has made a special study of Primary and Grade work and teachers in these classes will be given many excellent ideas based on her experience and research in Teachers' Training classes at the Chicago University.

MISS CLARA P. REYNOLDS, a graduate of Pratt Institute and Columbia University, has for the last sixteen years been director of Fine and Industrial Arts in the Grammar and High Schools of Seattle, Washington. Her continual contact with this broad scope of art instruction enables her to present very comprehensive suggestions to art teachers everywhere. Those interested in the consistent progress of art from the grades through high school will be especially interested in her articles and curriculum outlines.

MISS ELISE REID BOYLSTON, Supervisor of Fine and Industrial Arts, Atlanta, Georgia, is well known to many of our readers. Her charming articles, full of ideas and pertinent suggestions, always appeal to SCHOOL ARTS readers. Miss Boylston has promised to send us some articles particularly dealing with holiday projects.

MR. WILLIAM S. ANDERSON, Supervisor of Art in Wichita, Kansas, is identified with progressive art work, particularly as related to Manual Training. His great success in planning projects of special interest to boys has led the editors to ask him to supply the magazine readers with suggestions particularly adapted to these needs.

MR. ALBERT EASTMOND, Head of the Art Department of Provo University, Provo, Utah, is a teacher who has made a reputation for correlating art with music in successful ways. His results in this work and in the planning of unusually attractive pageants will be the basis for many of his contributions.

It has been the aim of the editors of SCHOOL ARTS to obtain dependable and enthusiastic associates for this new department. These associates are located in such a manner as to be representative of art progress throughout the country. SCHOOL ARTS feels quite certain that its readers can look forward to a most interesting and practical series of numbers in the coming year.

THE EDITORS



*Some of The Staff*  
*Art for the Grades Department*



Bess Eleanor Foster



Jane Rehnstrand



Amy Rachel Whittier



Nell Adams Smith



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By HENRY TURNER BAILEY

Director, Cleveland School of Art

Formerly Editor, "The School Arts Magazine"



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